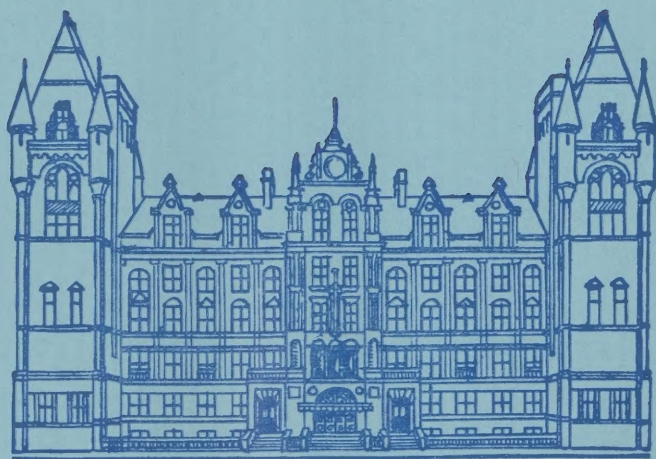


ROYAL COLLEGE OF MUSIC MAGAZINE

AUTUMN TERM 1981

VOLUME 77, No. 3



THE RCM MAGAZINE

FOUNDED 1904

Hon. Secretary: Margaret Prideaux

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THE RCM MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND
THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life*

Volume 77, No. 3 1981

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EDITORIAL NOTES

It is over half a century since your new Editor enrolled as a student; he still has a faint earlier recollection of going into the College building on the day of the then Prince of Wales' induction as President (as long ago as 1919?). He did not join the R.C.M. Union (though he was roped in occasionally for At Home frolics) and so had little direct contact with the College after his student days, apart from a couple of years' teaching at the end of the 1940s. But he kept slightly in touch thereafter from professional interest, and from the involvement of his father, brother and son, none of whom, of course, is in any way to be blamed for anything he (the Editor) may have done or left undone then, or may do during his period in this honorary but very honorific office.

It is hard for the Magazine to reflect adequately the outlooks of the four main classes of reader — professors and staff, former students, present students, and Friends (with and without a capital) — and things are often included that cannot interest more than one of these categories. Its 'record' function is vital, to maintain links between the present and the past, through noting anniversaries, marriages and births, important points in careers, deaths, and the physical, intellectual and educational changes within the College's building. It is valuable too to seek to give all readers occasional pointers towards external as well as internal developments that seem of value for the making of music, which is not only a somewhat inward-looking self-perfecting process for those privileged to be professional or amateur musicians, but also carries responsibility for presenting work of quality in whatever field the individual is active, to ensure that there is a flow of art from each according to his ability and to each according to his need.

Tradition can be a good springboard, as Mahler the composer was aware, however much as a conductor he deplored its potential *Schlamperei*. It is to be hoped that it will be possible to leaven these pages with humour; the ability to laugh at oneself and others, without overemphasising the jokiness of life, can ease communication, as British musicians are well aware.

The Magazine depends largely for its material on the generosity of its readers. The new Editor hopes that they will individually furnish him with an embarrassment of riches, for him to filter back to them as an interesting and well-proportioned record of the march of our musical times.

The ELGAR SOCIETY (London Branch) meets on the first Monday of the month at 7.30 p.m. in the Read Lecture Theatre, Sherfield Building, Imperial Institute Road, S.W.7. Subscription of £3 entitles full-time students under 25 to attend the Branch meetings and receive the Society's Journal. Forthcoming speakers include Bryan Crimp, Diana McVeagh, David Bedford, Claud Powell (*Dorabella's* elder son), Michael Pope and Steve Race.

THE FRIENDS OF COVENT GARDEN offer Junior Associate membership to those under 26 for £6 (Full Members £15). Subscriptions paid now carry through to 1 January 1983. Privileges include priority booking, attendance at some rehearsals, introductory talks, and the magazine 'About The House'. Junior Associates can buy reduced price Amphitheatre tickets for themselves and a friend, and take advantage of the Standby Scheme under which certain other seats are sometimes available at specially reduced prices an hour before curtain-up.

THE DIRECTOR'S ADDRESS, 21st SEPTEMBER 1981

I expect that many of you will have been surprised when you walked along Prince Consort Road this morning, or perhaps came down the Albert Hall steps, to see the College buildings encased in scaffolding, and on closer inspection to see that cleaning, repair and preservation of the stonework have begun. For some years it has been our hope that this task could be undertaken this year, so that we could start our Centenary next February with an exterior that is structurally sound and visually pleasing.

Gratified as we may be by our 'new look', we must remember that our College is not going to be judged by its outward appearance, any more than a musician is judged by hair style or the cut of a suit. It is what happens inside the College that is of paramount importance, and it is to that that I shall turn my attention now.

The chief problem facing the College at the present time is one that is facing all Universities and Colleges of Higher Education to a greater or lesser degree, namely that of reduced financial resources.

We, along with other comparable institutions, have carefully to consider how we can continue to provide the best possible training for the musical profession and the best conditions for study, against a background of progressive cuts, in real terms, in the financial support from the Department of Education and Science, upon which this College depends.

I shall not go into detail in this address, but I think that it would be wrong if it were not known by all members of the College that we, in company with other Direct Grant Colleges and other sectors of Higher Education, have been formally advised of a progressive reduction in the funds to be made available by the central government during the next three academic years. The cuts for the College of around 5% this year and a further 3% in each of the next two years sound small, but their severity is appreciated by the Department of Education and Science in the warnings: 'The reductions are likely to oblige institutions to revise the range and nature of their contribution to higher education ... the plans assume a significant tightening of staffing standards'.

The financial problems facing the College have been and will continue to be considered by the Council and by its Executive and Finance Committee at all meetings during the coming year; and the Board of Professors, the Faculties, members of the Administrative Staff and the Students' Association will in turn be invited to suggest areas in which further savings can be effected with minimum reduction in the quality and quantity of teaching, and in the facilities for study offered.

Last July the Chairman of the College Council was glad to be able to welcome to his first meeting Mr. David Lloyd Jones, recently retired from the post of Under-Secretary at the Department of Education and Science which he had held with distinction for twelve years. His wisdom and experience will be of great benefit to the Council and its Committees.

That this College can and will survive the crisis facing all those in higher education is not doubted by the Council whose members, with the gracious approval of our President, have decided to proceed with the launching of a major Appeal on or soon after 28 February next year. This Appeal will not be for money to help the College through the difficult three or four years ahead; it will not be to relieve the Department of Education

and Science in the long term of its responsibility to provide for the recurrent needs of the College. It will rather be an endowment fund for scholarships for those ineligible for a state grant, and for major building work, so that we can enter the second century of the College's existence equipped relatively no less well than we were when the College was founded. The Appeal, coming at a time of national economic difficulty, may be regarded as an act of faith — faith that the importance of music in our society is recognised, and that the important role that this College has played for 100 years, and can continue to play in the future, is appreciated nationally and internationally.

With regard to the imaginative development scheme prepared by Sir Hugh Casson and Mr. David Ramsay, following their feasibility study to which I made reference in my last address, great progress has been made during the summer months. The College Council at its special meeting in early June gave approval in principle to the various plans, which included the provision of a new opera theatre, a new lending library and new catering arrangements — improvements which carry in their wake additional benefits in the form of further practice-rooms, and rooms for quiet study or recreation. Following the Council Meeting I was authorised to make arrangements for the scheme to be studied in detail by the Professors, by the Administrative Staff and by the Students Association Committee. Special meetings were held during June and July, and the plans were publicly displayed in the Inner Hall, it being regarded as essential that every member of the College, as well as every department, should have the opportunity to comment upon any aspect of the proposals. Some members of staff have already sent valuable written views for consideration by the Council, and it is still not too late for others to do so, for final decisions cannot be taken by the Council until 1982.

Concurrently with the discussions within the College, advisers to the Department of Education and Science studied the plans in detail, with the result that the Secretary of State, having received the advice of the Music Inspectorate and his architects, was able to give his warm approval in principle.

The fulfilment of these far-reaching ideas depends entirely upon the success of the forthcoming Centenary Appeal to which I have referred. During the coming months much preparatory work will be undertaken by the Council, including the appointment of a strong Appeal Committee. It is the hope of the Council that it will be possible to announce at the launching of the Appeal that some large monetary gifts have been received from a number of private subscribers, as an indication of their faith in the aims of the College. Already some Council Members have responded generously to the invitation to be pre-appeal subscribers, and the indications are that many other friends of the College will wish to be major subscribers at an early stage of this big venture.

I take this opportunity of acknowledging with gratitude an anonymous gift of £3,000. The donor said in a letter: 'You will not know whom to thank, so please just refer to the gift in the Magazine. Please do *not* invest it in a scholarship or fund and use only the income, but *spend* it quickly, *not* on increased salaries, cost of living allowances, pensions or additional staff, but on *tangible* items which will increase in value with inflation (e.g. musical instruments, books or improvements to the building)'. I am pleased to inform him or her that some of the money has already been expended on a set of the new Grove's Dictionary, and earmarked for the purchase of a celesta; the remainder will be placed in the fund for improvements to the building.

At the end of last term we bade farewell to a number of Professors who had served the College faithfully. Robert Ashfield, Antonia Butler, Douglas Guest and John Kentish reached retirement age. Elizabeth Robinson, Elizabeth Vanderspar and Roger Vignoles left to develop their other spheres of work. We thank them for all that they did for the College.

We extend a warm welcome to Timothy Brown and Michael Evans, who will begin teaching horn and cello respectively this year.

On the administrative side the most important change is in our catering arrangements within the College. For some years we have employed a professional firm of caterers, and found it necessary to provide a substantial subsidy in order to bring prices for meals to an acceptable level for staff and students. We now have our own College team headed by Miss Victoria Allman, Catering Officer. We wish them success in their important task, a task which will be made easier the more we use the services which they offer.

An event of importance this term will be the visit of our President, Her Majesty Queen Elizabeth The Queen Mother, to confer an Honorary Doctorate of the College upon His Royal Highness The Prince of Wales. He will be the third recipient of this honour, the first two being Queen Mary (on the occasion of the 50th anniversary of the granting to the College of its Royal Charter), and Queen Elizabeth The Queen Mother in 1973.

The Prince of Wales is known to be a lover of music, and in his busy life he has found time for both choral and instrumental study. That he should be pleased to accept this honour is a further indication of his willingness to be publicly identified with musical education in general, and with the aims of this College in particular.

What are those aims? Perhaps the most important is the pursuit of excellence in all our musical studies. But we do not come to this College merely to achieve proficiency as a performer or as a composer, for we could probably equally well achieve that aim through private lessons. We come here to live with others who are similarly or more gifted, to enjoy the stimulus of their friendship, and to experience the keen edge of competition.

We come to learn how to be modest in success, and resilient in the face of failure and disappointment; we come to develop that mental and physical toughness without which success in the musical profession is well-nigh impossible.

For most of its members the profession has many drawbacks: the unsociable hours, the days and nights away from home, the long hours of solitude in the practice room or the composition studio. Yet all these and many other drawbacks are outweighed by the joy and the rewards, since most of those who earn a living from musical activity are being paid for doing what they most enjoy in life.

As we embark upon a new Academic Year with excitements and challenges ahead, let us never forget our good fortune in being members of this College at such an eventful time in its history.

The Director then welcomed Miss Thea King and Mr. Clifford Benson, both former students, who introduced and played a very enjoyable programme of music for clarinet and piano. After Crusell's Introduction and Variations on a Swedish Song, they gave the Fantasia written in 1980 for Thea King by Elizabeth Maconchy, who was present. Clifford Benson then played three pieces for piano which he had composed while a pupil of Dr. Herbert Howells, who was also present, and whose Sonata for clarinet and piano ended the programme; this work had been dedicated to the memory of Miss King's teacher, Frederick Thurston, whose 80th birthday it would have been.

VISITORS TO COLLEGE

- 3rd June: Professor Peter Godfrey from New Zealand.
4th June: Dr. and Mrs. Leighton and Miss Nella Marcus, on behalf of the Banff School of Fine Arts.
9th June: Miss Sue Buckley and Miss Jenny Barber — Careers Officers from I.L.E.A.
12th June: Dame Janet Baker to give a Master Class.
12th June: Sir Charles Groves to conduct the concert by the Symphony Orchestra.
8th July: Frau Schmidt from the German Academic Exchange.
18th June: A reception was held for the presentation to the College of a bronze bust of Sir Robert Mayer by Annette Rowdon. All those who had contributed to the purchase of the bust have been invited, and amongst those who attended were Lady Mayer, Mr. Mark Samuelson (grandson of Sir Robert), Lady Diana Cooper, Mr. and Mrs. Abrahams-Curiel, Mr. Richard Baker, Mr. Humphrey Burton and Mrs. Heather McConnell.

GIFTS

LADY MAUD WARRENDER PRIZE of £10 for 'a poor student' (through the Musicians' Benevolent Fund).

GERTRUDE NORMAN MEMORIAL FUND: £45 to be allocated to a needy and deserving student.

ANONYMOUS: £3,000 referred to earlier in the Director's address.

HENRY WOOD PROMS CIRCLE: Consequent upon the demise of the Circle, the Director has accepted from the members a sum in the region of £5,000 for investment, the income to be used for an annual award to be known as 'The Henry Wood Proms Circle Award' for a postgraduate student not in receipt of a Local Authority Grant.

MISS CONSTANCE FARRINGTON: £200 to found a Brass Prize for the Junior Department to be awarded annually at the discretion of the Director of the Junior Dept. for progress on a brass instrument during the academic year. This is in addition to her existing prize for the Leader of the J.D. First Orchestra.

CENTRAL MUSIC LIBRARY WESTMINSTER: a large collection of books from the duplicate stock. The RCM may select whatever is available from the duplicate stock at any time.

MR. HERMAN MARTIN: a sofa and two chairs for the Junior Common Room.

MRS FRANK MERRICK: a valuable book by A. J. Hipkins (from 1888 limited edition) about historic and rare musical instruments.

MISS PHYLLIS SELICK and MR TERENCE BECKLES: donations to the Cyril Smith Prize Fund of the fees for their Recital on 27 April.

Colonel HAMILTON WOODS has augmented by £2,000 his original gift of £4,000 to establish the Sylvia Nelis Award.

Gifts to the Library include collections of piano music from Mrs. A. I. ANDERSON (deceased) and MR. W. GRANT, 5 boxed sets and 27 LP's of historical reissues from EMI/World Records, a set of journals from the University of Western Ontario from DR ANTHONY MILNER, and small collections of music from MISS ANNA SHUTTLEWORTH, MISS PETA BROADHURST, MR. ADRIAN CRUFT and MISS MILLIGAN.

FRCM and Hon RCM Awards

The President of the College, on the recommendation of the Council, has been graciously please to approve that fellowship of the College (FRCM) be conferred upon the following:

Professor Denis Arnold
Mr. Daniel Barenboim
Mr. John Barstow
Mr. John Birch
Mr. Julian Bream
Mr. Adrian Cruft
Mr. Stephen Dodgson
Sir Geraint Evans
Mr. James Galway
Mr. Reginald Goodall

Professor Alexander Goehr
Miss Marie Goossens
Miss Sidonie Goossens
Mr. Joseph Horovitz
Mr. John Hosier
Mr. Kenneth Jones
Mr. Neville Marriner
Mr. Bernard Roberts
Miss Joanna Smith
Miss Joan Sutherland

The Council of the College, at its meeting on 20 July 1981, approved the granting of Honorary Membership of the College (Hon. RCM) to the following:

Mr. Charles Beare
Mr. John Bliss
Miss Beth Boyd
Mr. Michael Brittain
Mr. David Butt
Mr. Peter Goodwin
Dr. Anthony Haines
Mrs. Rosa Micallef Judge
Mr. John Kentish

Mr. Janos Keszei
Miss Kay Lawrence
Mrs. Elinor O'Brien
Miss Dorothy Primrose
Mr. John York Skinner
Mr. Yonty Solomon
Mrs. Pamela Thompson
Mrs. Doreen Whewell
Mrs. Marjorie Ziff

B.Mus. Final Examinations, June 1981

Class I

Anna BARRY, Robert BRIDGE.

Class II: 1

Frances COOKE, Surendran REDDY (Internal); Andrew Lucas (External).

Class II: 2

Andrew BENTLEY, Paul COOK, David REES-WILLIAMS, Gary ROBERTS.

GRSM Final Results, July 1981

Honours

Class I

Janet STEELE, Jane WATTS.

Class II: 1

Helen CLARKE, Elizabeth THORNELY.

Class II: 2

Joanna HOLYHEAD, Julian KERSHAW, Josephine LEWIS, Melanie MACFARLANE, Kathryn RUSHTON, Michael SILK, Caroline WALLIS-NEWPORT, Belinda YATES, Jun Lin YEOH.

Class III

Jane BEBBINGTON, Martin McMICHAEL.

Pass

Lydia MATTHEWS, Sarah MOORE, Susan TOWNSEND-ROSE.

THE ROYAL COLLEGE OF MUSIC UNION

SECRETARY'S NOTES

We are very grateful to Dr Philip Wilkinson for editing two most interesting numbers of the RCM Magazine. He has now relinquished the post of Honorary Editor owing to pressure of professional work.

We welcome Mr John Cruft as our next Editor. If contributors could be persuaded to keep to the dateline for submitting material this would lighten the Editor's work considerably. It is necessary for all copy to be in the printer's hands during the first week of each term in order that the completed Magazine may be ready for distribution well before the end of term.

Members are reminded that the annual subscriptions from 1st September 1981 are as follows: Home membership £4.00; Husband and wife £6.00; Overseas membership £2.00; First two years after leaving College £2.00. Students who left in 1980 still have the benefit of the first two years' annual subscription at £1.50.

THE ANNUAL GENERAL MEETING WILL BE HELD ON
TUESDAY, 1st DECEMBER AT 6 p.m.

Sylvia Latham

Hon. Secretary

NEW MEMBERS

Stefan Anderson
Julia Atkinson
Anna Barry
Jane Bebbington
Heather Bills
Christopher Bornet
William Bruce
Peter Chaplin
Timothy Collins
Mrs. M. Cox (Marion Gregg)
John Cruft
Thomas Davidson
Wendy Dyson
Stewart Emerson
Mrs G. Russell (Gemma Farmer)
Cindy Foster
Jacqueline Fox
Aiden Goetzee
Jane Gregory
Mrs S. Holton (Suzanne Palmer)
Christine Hurley
Mrs N. Kumarakulasinghe
(Nirmalini Rasaratnam)
David Leeke

Lorna McDougall
Madeleine Mackenzie
Martin McMichael
Fiona Masters
Andrew Mussett
Hermione Oliver
Patricia Pollett
Katherine Prain
Hilary Prince
Kathryn Rushton
Philip Salmon
Lindsay Shilling
Mrs Lindsay Shilling (Pauline Fisher)
Janet Steele
Marion Studholme (Mrs Andrew Downie)
Paul Texel
Mrs C. H. Trevor (Joan Fremantle)
Jennifer Vallins
Caroline Wallis-Newport
Jane Ward
Judith Williams
Yay Alan Yim
Susan Young

THE RCM UNION 'AT HOME'

The programme on 25th June consisted of two contributions by Wayne Marshall 'at the piano'; 'Anton and Alban' (Richard Pigg and Ian Assersohn); 'The zoo' (Michael Smith); 'Thackon & Paffer Karlier' (Vic the Dagit); Sullivan's 'The Lost Chord' and three other songs (Noel Mann and Callum Ross); The Singing Lesson from Victor Herbert's comic opera 'The Serenade' (Susan McCulloch, Duncan Smith, Finlay Johnston and Stewart Emerson); and 'A Gallimaufry of Elizabethan Humour' from 'An Elizabethan Progress' devised by Beth Boyd, including 'Cries of London' arranged by Joan Littlejohn (Beth Boyd, Lyndon Van der Pump and Peter Howe).

CONTENT TO REMEMBER

a random sonata

by

Marjorie Howe (née Barton)

PRELUDE

Sir Hubert Parry's Director's Addresses to the students at the beginning of each term were collected and edited by H. C. Colles. The last of them, given in April 1918, contains the following words: 'For though there seems to be something of a trifle of selfishness in being absorbed in one's own memories, it seems on the other hand a very useful provision in man's life that, when his energies are becoming feeble, he should have the opportunity to look back over the record and gladly recall and live again those things which afford contentment and happiness to remember'.

PIANO

Scrapbooks have a way of reviving memories that would otherwise have faded. My own random collection has given me a leap back into the past. It has reminded me, the eldest of five children, of our home at Wimbledon, when nursery life was not all contentment. We had a Nanny who disliked me as much as I hated her, and strict discipline prevailed.

In nursery days we were all washed and changed into tidy clothes after tea, and came downstairs to play games such as 'Snap' and 'Happy Families' or be read aloud to by Mother. On Sundays we sang hymns, for which she played the piano until I was skilled enough to take over from her. She was not really musical, but had been taught the piano as a girl and played duets with her twin sister.

I think it had always been assumed that music was my line and that I would one day take it up. I certainly had every encouragement. A Miss Sterry started teaching me the piano when I was five. She rode over from Croydon on her bicycle once a week in all weathers, to give lessons in several private houses around Wimbledon Common. My mother attended all my lessons. She was determined to keep me at it, as she put it, and made me practise regularly.

We had a good Rogers upright piano which stuck out at an angle in the drawing-room, its back decently draped with an oriental shawl. The piano had yellow marquetry panels and two brass candlesticks with real candles in them, which were lit on Sundays for hymn-singing.

Miss Sterry was an enlightened teacher, showing me how to build my scales, and value key-signatures as a painter would regard the colours on his palette. If her choice of music for me to learn was limited, it ranged from Diabelli duets to early sonatas by Beethoven, and I am grateful to her for never introducing me to Mozart. That was a joy to come later and be untarnished by a drudgery that was to sound a death-knell. I am, sadly, left untouched by all Beethoven's piano sonatas except the really big ones such as the *Appassionata* and the last three or four, none of which of course I ever attempted. I have 'discovered' Mozart for myself over the years, and had I been a real pianist, there could have been no greater delight than to play his concertos with an orchestra. My parents used to say 'When your legs are long enough you shall learn the organ' and I, being docile, accepted the idea. But if they had suggested a stringed instrument instead, I would have jumped at it. We housed, for a few months, a half-size violin which had belonged to a young cousin who had died in Japan. I spent many happy

nours feeling my way about it, and have since wondered why I never demanded violin lessons. But in those days one never demanded anything, certainly not in our family. The grown-ups were a race apart, loving but law-making and 'Mother knows best' was the unquestioned rule. Miss Sterry knew the young organist of Croydon Parish Church and spoke highly of him. It was arranged that when I was fifteen he should give me lessons. I used to bicycle over there, and remember how hazardous were the tram-lines across Mitcham Common, especially in wet weather. It surprises me now that I was allowed to go alone, unchaperoned, for lessons with that young man. They probably had visions of an elderly verger or church cleaner hovering around somewhere and, of course, it was a church. It had a fine four-manual organ, and I started with Stainer's Primer, moving on to some little Bach pieces and simple chants. After about a year my instructor defected to become a cinema organist. I was able to buy a lot of his music: much of it heavily pencilled with fingering and marks of expression. How he could have abandoned all those Bach Preludes, Fugues and Toccatas remained a mystery.

CON SORDINO

Up till then I had attended small private day school, but it was suddenly decided to send me to Sherborne, though there were strong fears that I would acquire a 'hockey-girl's walk'. They need not have worried: I was no good at games, except possibly lacrosse, and would always rather have stayed indoors practising the piano.

Going to boarding-school at sixteen was a big venture. My almost obsessive aim when I arrived was to remain unnoticed. I wanted to slip through life unobtrusively and make no faux pas. I retreated into my shell, spending time on music and finding kindred spirits with whom to play. There was a good violinist in my house and I discovered the joy of accompanying. We had a small string orchestra in the school, but no one dreamed of learning a wind instrument. However, a 'piano-conductor' part for four hands was sometimes available, and with another keen pianist we gave spirited performances of Schubert's *Marche Militaire*. We had, as our conductor, the music master from the boys' school, our only link with that establishment. He also took a theory class, teaching the rudiments which, under Miss Sterry, has been my staple diet. I did know a bit about harmony too, but kept quiet about it.

There were Musical Evenings once or twice a term, when the music staff were happy to show off their best pupils. The standard of performance then, as compared with that of to-day, was pathetic. None of us went in for examinations, if indeed there were any. I remember the misery of nerves and hands that were hot and sticky when I had to play my 'party piece', but to accompany another girl, which I quite often did, was altogether less frightening, and rehearsing together was fun.

It is doubtful whether my parents really expected me to make music a career and earn my living by it. I think probably not, unless it were by teaching. 'Professionals' and 'performers' were suspect and smacked of the stage, which was to them anathema. (You never know what goes on behind the scenes!) Then, too, musicians were probably foreigners or 'not gentlemen', but organs should be fairly safe, because they were in churches. The type of church, however, mattered a great deal, as both parents had been nurtured in Victorian Evangelicism, and Wimbledon was a hotbed of kindred spirits. Their place of worship was an ugly red brick building next to our house. It was a 'Chapel-at-ease', a sort of holy squatter in a big

parish with five other churches, all of which flourished and were ignored by Emmanuel Church. It kept itself very much to itself. There was what was known as a 'cock and hen' choir who wore ordinary clothes. We attended every Sunday. We were fortunate in having friends who knew a concert agent and often gave us tickets for concerts in London, to which my mother took me. I remember hearing Paderewski, Kreisler and Casals among many others and being very thrilled.

Then the great moment came when I left school at eighteen, put up my hair and let down my skirts. I was allowed to go to London by myself and filled in the necessary forms for entering the Royal College of Music.

ANDANTE

The only memory I have of my Entrance Exam is that I played the Prelude and Fugue in C sharp major from Bach's Book I of *The Forty-Eight* from memory, a feat I never again accomplished. There was paperwork too, and I was admitted as a student at a fee of twelve pounds a term.

I was to take Piano as my principal study and was assigned to Marmaduke Barton (no relation of mine) who was a concert pianist of the day. Lessons lasted an hour and were shared with two other students, so that we each had twenty minutes of individual teaching. This seemed a good plan, and one could learn a lot by hearing the others play. It did not take long to realise that I would never make the grade as a performer. My hands were the wrong shape anyway, and my technique conspicuous by its absence. I got as far as entering for an exhibition and failing to get it. I also learnt Beethoven's Concerto No. 3, but was not good enough to be asked to rehearse it with the orchestra. However, doing it with someone else playing the orchestral arrangement on a second piano was fun, and I enjoyed that.

Dr. (later Sir Walter) Alcock taught me the organ. It must have been a disappointment to him that he was given all the 'second study' organists, but that is how it was. He found me almost a beginner, but I was avid to learn. At that time he was organist of Salisbury Cathedral, and once invited me down for lunch at his lovely house in the Close. There he showed me proudly the steam locomotive he had built himself which ran on railway lines the entire length of the garden, equal, so he said, to the height of the Cathedral spire. It was reputed to have carried the fattest of all canons and I was fascinated. Also, there was a pedal piano in his music-room, to be admired and envied.

Besides our two main subjects, there were classes in Harmony, Theory, Ear-training and Counterpoint, the last of which I found absorbing and enjoyable. On reaching Grade Five one was automatically sent to Sir Frederick Bridge for a year's work on Fugue. This meant spending half an hour each week with him at a small upright piano, trying to grasp the mysteries of 'augmentation', 'diminution' and 'stretto'. Only then did I begin to appreciate the way Bach could turn a mathematical conundrum into a thing of beauty. At the end of each year, when I had decided to take composition lessons, I told Sir Frederick I would be going to Dr. Wood. He said 'Torchyer to write a fugue, dint I?' I thanked him for having done so, and he gave me a copy of an anthem he had composed. It was while I was an aspiring pianist that I was able to enjoy, more and more, playing with other people, and in particular, with Edith Churton, the 'cellist. She and her sister Dorothy, a violinist, later formed the Entente String Quartet, and we all became great friends. I still have two programmes of concerts we gave together, as a trio and each playing solos. Dorothy was married to a highly intellectual civil servant, and they lived in

Edith Grove where much music-making went on. I remember the sense of pride and maturity I felt at having among my friends a married couple who belonged, as we should say to-day, to my own age-group. They kept open house and I was always made to feel welcome. Edith's path and mine were destined to go different ways, but Dorothy is still a dear and life-long friend.

The Director of the College was Sir Hubert Parry, Presiding Genius and Benevolent Autocrat. The general pace was unhurried and tranquil.

I first met him in my second term over the question of my name. My parents had made the mistake of calling me by the second of two names, and I suffered from seeing "Barton Emily M" on all the printed grading lists, instead of "Barton E Marjorie". A complaint to the office had no effect, so my father wrote to the Director himself about it. Not long after, and when the lists had been corrected, Sir Hubert met me in the hall, and giving me his famous heavy thump between the shoulder blades, said 'So it's Miss Marjorie Barton. Why don't you like the name Emily? It's a very nice name!' I dared not tell him that I thought it a dull, stuffy sort of name, suitable only for aunts and grandmothers, as his great friend, Dr. Emily Daymond, the first woman Doctor of Music, was a College professor.

After that he always knew me. I became addicted to his weekly History lectures and took very full notes. Attendance was always voluntary, as was the writing of an essay of unspecified length, which was scrutinised and commented upon by Sir Hubert himself. I doubt if very many essays were sent in, and I twice won the prize of a book, choosing his life of Bach, and *Style in Musical Art*. Oddly enough he dated them both for Christmas 1918, which must have been a mistake as there was only one series of lectures each term. They were lively affairs. The course on Bach's predecessors has remained with me: names such as Kuhnau and Pachelbel resound like those of old friends, when now and again they appear in broadcast programmes.

After spending my first two years doing piano as first study and organ second, and making friends with Mary Trevelyan (later of Student Movement fame, and author of two books, *From the Ends of the Earth* and *I'll Walk Beside You*), we decided to put ARCM (Teachers) behind us and alter course, setting our sights on Sir Walter Parratt for organ and Dr. Charles Wood for composition. This we did; where Mary led I usually followed.

There is no allusion in my scrapbook to Wood as a composer — solely as a teacher — but I am tempted to digress and remember something that happened years later, after my marriage. It fell to my lot, in 1924 or 1925 to conduct his beautiful *Passion according to St. Mark*. My husband and I had somehow formed a small choral society in our very drab and dismal parish in Camberwell. Though the people would have infinitely preferred Stainer's *Crucifixion* (and they said so), we managed to persuade them that this was more ambitious and interesting, with moments of great beauty, so we went ahead.

Thinking that Dr. Wood might be interested to know of our venture, I wrote and told him, though it was several years since we had been in touch. I asked him, if he should happen to be in London, whether he would come to a rehearsal and said we would gladly put him up for the night. He wrote back to say he was unable to come, though he would very much like to have done so, as he had never heard his *St. Mark Passion* sung! This bears out what Canon Milner-White told us, when he was Dean of King's College, Cambridge, that he used to drop in at Dr. Wood's rooms in Caius, and find

manuscripts pushed over the back of the writing desk and lying unheeded on the floor, often to be rescued later from the wastepaper basket by his friends. A very unassuming man, Charles Wood was an equally modest and unambitious composer.

After spending little more than a term trying to compose short movements for string quartet and learning a set of dreadful variations for organ by George Carter, we decided to compete for his Scholarship. The performance of his *magnum opus* was a condition of entry. I produced a scherzo and trio, under Dr. Wood's guiding hand, and vaguely remember that he had composed the first two bars himself - to start me off. He was a very scholarly, kindly man, with the endearing habit of talking about some "peetle" instead of "people". Later he steered me through the other movements of an incredibly dull string quartet (my fault, not his, that it was dull).

Mary had composed a set of variations, and long-suffering but competent students rehearsed and played our works before the Board of Professors, who sat in a long row at the front of the Concert Hall in scarlet leather-covered chairs, clinking coins and keys in their pockets and puffing at cigars. They could be heard chuckling mildly during the Carter pieces, and someone shouted 'Now go on to Variation Number Twelve'. We had for some time been briefing the two senior clerks, Mr. Broadbeit and Mr. Polkinghorne, who were the powers behind the throne and our good friends, to make sure that the scholarship be divided between us, because no one else was competing. The war was still on and most of the men students were away. The professors agreed, and Mary and I both became George Carter scholars. Shortly after, I went down with (I think) influenza, and must have written to the Director explaining my absence from his lectures. This is his reply dated 20 July 1918 in his own hand on thinly black-edged notepaper:

My dear Miss Barton,

I am so sorry I shan't see an essay from you, but it can't be helped. There is such a frightful lot to do these days and you must not be overdone. I was so glad you divided that Carter Scholarship. It's a very nice arrangement and after my own heart.

Yr. affect. old friend,
C. Hubert H. Parry

That was from a man who had 'such a frightful lot to do'.

Two months later a letter from the Registrar said that the Director was recovering from an attack of influenza and his doctor had forbidden him to travel, so his Address would be postponed "for the present". On the opposite page of my scrapbook is a black-edged note telling us that his funeral would take place at St. Paul's Cathedral. He had *not* recovered as we had hoped. It was on October 16. We were to be allotted seats just behind the immediate relatives and 'join with other choirs in certain portions of the service', which were to be rehearsed in the morning. The organists were to be Sir Walter Parratt of St. George's Chapel, Windsor (Master of the King's Music), Dr. Walford Davies, Dr. Henry Ley and Dr. (later Sir) Walter Alcock, with Dr. H. P. Allen conducting. We sang Parry's lovely motet 'There is an old belief' and the hymn 'Brief life is here our portion'. The Archbishop of Canterbury gave the blessing. The long obituaries, in both *The Times* and *The Telegraph*, also the account of the service, are full of detail, and slightly yellow with age. The *Daily Telegraph* cutting measures three inches longer than to-day's paper and the print is

much smaller. Perhaps we had more time then and better eyesight. The King was represented, as were other members of the Royal Family. The Lord Mayor was present and members of countless societies and organisations. I think the part that moved me most was when the bier bearing the casket of his ashes was wheeled solemnly up the aisle by ten Etonians (six Collegers and four Oppidans), and then lowered into the Crypt.

Thomas Dunhill, the Editor, had written and asked me to write an article for a memorial number of the R.C.M. Magazine, to be called 'Our Director by a present student', and to mention especially the History lectures. He said there would be a number of short articles by such people as Sir Charles Stanford, Dr. Percy Buck and Dr. Walford Davies, so I 'would be in good company'. This was rather a daunting prospect, but I managed to produce something, one sentence from which is quoted by C. L. Graves in his two-volume life of Parry. Leafing through its index in a secondhand bookshop in Bournemouth some years later, I found my name, and shudder now to quote the bit Graves had picked out: 'His Bach lectures were some of the most inspiring and the jolliest I ever heard him give. His evident love of the subject was infectious and he seemed to look on "Old Bach" as he often called him, as an intimate friend'. I feel fairly sure I also mentioned his allusion to Haydn as 'a sweet old party'. College would never be the same again, but we had our memories of his genial unhurried stroll, the thump on the back and the carnation in his buttonhole.

It must have been during my time under him that he composed *Jerusalem*. Graves refers to an undated letter from Robert Bridges, the Poet Laureate, suggesting that Parry should write 'simple music' to Blake's words for a 'Fight for Right' Movement meeting in Queen's Hall. At a concert in the Albert Hall on 15 May 1918 to celebrate the final stage of the Votes for Women Campaign, the song *Jerusalem* was sung by the Bach Choir and acclaimed the 'Women Voters' Hymn'. It is not quite clear how this ties up with the story (also in the same biography) by Plunket Greene, famous singer and Parry's son-in-law, written after the composer's death. He says that Parry gave the song to Walford Davies with the words 'Here is a tune for you, old chap. Do what you like with it'. Plunket Greene continues 'Little did he know that within a year or two it would become the national song of his country and the hymn by adoption of the great competitive festivals, which are the outward and visible signs of our musical renaissance'. Nor would he have dreamt that another movement, the Federations of Women's Institutes, would take it for their special song some years later.

On the first anniversary of Sir Hubert's death, Mr. Aveling the Registrar asked me to represent the students and go with him to lay a wreath on the tomb in St. Paul's Cathedral. I felt this to be a great honour, and we set out in a taxi with Mr. Polkinghorne and John Hare of the office staff, an enormous laurel wreath resting on our four pairs of knees. We felt rather self-conscious and subdued. I kept wondering why I had been chosen and thinking that Sir Hubert would have known just how to make conversation - which we did not. Mr. Aveling duly laid the wreath on the grave with great dignity and tenderness and we retreated, but I have no memory of the journey back to College.

(To be continued)

BIRTHS, MARRIAGES AND DEATHS

* denotes Collegian

BIRTHS

BAKER: to Victoria* (née Rowe) and Lance Baker*, twin daughters, Sophie and Tamsin, on 17 June 1981.

ELLIS: to Margaret* (née Penney) and Steven Ellis, a son, Jonathan Mark, on 13 July 1981.

HINDS: to Cynthia* (née Evemy) and Roger Hinds, a daughter, Claire Elizabeth, on 8 April 1981.

POOLE: to Christina* (née de Jong Cleynert) and Hugo Poole, a daughter, Jessica Marjorie Ann, on 6 January 1981.

SCHAAF: to Elizabeth* (née Hammond) and Derek Schaaf*, a daughter, Emily Cecilia, on 21 May 1981.

WILKINSON: to Ruth and John Wilkinson*, a daughter, Catherine Elizabeth, sister for Peter, on 18 January 1981.

MARRIAGES

BRITTEN — BEARD: John K. Britten to Alison Beard* on 18 July 1981.

CLARKE — WELLS: Andrew H. A. Clarke* to Lesley Wells on 18 April 1981.

FUCHS — CLARKE: Klaus Dieter Fuchs to Julie Ann Clarke* on 8 May 1981.

GANJAVI — LEWIS: John Ganjavi to Diane Lewis* on 25 July 1981.

HOLMES — BURWOOD-SMITH: Jonathan Stephen Holmes* to Sarah Burwood-Smith on 28 June 1981.

KING — LEWIS: Richard King* to Amanda Mary Lewis on 1 August 1981.

MORGAN — BURRIDGE: Nicholas Morgan* to Janis Burridge* on 21 June 1980.

PENNY — HENERY: Martin G. Penny to Mary Henery* on 26 July 1980.

SHILLING — FISHER: Lindsay John Shilling* to Pauline Rose Fisher* on 9 August 1980.

SUTCLIFFE — TAYLOR: Garry N. Sutcliffe to J. M. Taylor on 8 August 1981.

DEATHS

ROOPER, Jasper on 14 August, 1981.

DYKESBOWER, Sir John on 29 May 1981.

SIR JOHN DYKES BOWER, CVO, Hon. D.Mus (Oxon), Hon. RAM, FRCM, FRCO, FRSCM, FTCL

The distinguished and meteoric musical career of John Dykes Bower can only have been surpassed by that of S. S. Wesley as to geographical locations, and was certainly unique in the speed of its translations; a career notable as much for the highest standards of musicianship as for a totally unspoilt and modest nature, completely unaffected by the many successes achieved and the numerous honours bestowed on him.

Most of us owe our careers to the influence and encouragement of one or two people. In the case of J.D.B. there was a notable trio. Brewer of Gloucester, instilled standards of technical precision and accuracy (all taught at the organ of Gloucester Cathedral on the Dulciana stop — *pianissimo!*). Boris Ord, at Cambridge, with his wider experience of music-making beyond the organ loft, broadened John's tastes and outlooks, and no doubt helped to foster a mature sense of performance and rapport with an audience. It was to Sir Hugh Allen's patronage and respect that John owed his position at St. Paul's by the age of 31 ('The best musicians in Oxford', Allen is reputed to have said, 'are over six feet tall and bachelors'), and it was to Sir Hugh that he frequently made reference in the ensuing years.

John was meticulous in all things, (1940 saw him, as an RAF recruit, passing out top in drill). A splendid pianist, he found no difficulty in producing organ playing of the highest standards of technical refinement, and his overall musicianship and sensitivity to building and acoustic made him a memorable player. One sadness must be that the edition of J. S. Bach's organ works in which he collaborated with the late Walter Emery was never completed.

His deep interest in the musical development of choristers and pupils alike was enormous. He spent countless hours encouraging choristers' instrumental playing and furthering their youthful attempts at composition, and to his RCM pupils he was an inspiring and, it may be said, extremely demanding teacher. He was an essentially shy man, and a very private person, and his interests, beyond church architecture, limited to a microscopic knowledge of Britain's two most intricate networks and their respective bibles — Crockford and Bradshaw. A devotee of the Three Choirs Festival all his life, it was not unknown for a speedy dash to be made between afternoon and evening concerts to the railway station to



Sir JOHN DYKES BOWER

worship 'the gods of steam'. Work, however, was his life, and after retirement from St. Paul's his wisdom and guidance were greatly valued by the Royal College of Organists, where he was Hon. Secretary, and *Hymns Ancient and Modern*, of which he was Chairman. Sadly, he enjoyed for only a few months the care and comfort of Ivor Newton House, Bromley, where he found much happiness and contentment. To those who knew him he will continue to live on in the memory as a shining example of integrity at its highest, and musicianship at its finest.

JOHN BIRCH

The following appeared in *The Times* on 3 June 1981, and is reprinted by kind permission:

Sir John Dykes Bower, CVO, one of the best loved of English church musicians, and organist of St. Paul's Cathedral for more than 30 years, has died aged 75 in hospital at Orpington, Kent.

As an organist he was an austere perfectionist with a strong feeling for the big occasion. This was particularly marked when he played for the St. Paul's Thanksgiving service after the war and for Sir Winston Churchill's State funeral in 1965. Few who heard it will ever forget the "Battle Hymn of the Republic" ringing round the vast building.

He was a sub-conductor at the Coronations both of King George VI and Queen Elizabeth II. He toured North America with the St. Paul's choir in 1953 and conducted a concert before President Eisenhower in the White House.

Born at Gloucester of a musical family — he was a descendant of the hymn writer J. B. Dykes — John Dykes Bower was an articled pupil of Sir Herbert Brewer at Gloucester Cathedral before going up to Corpus Christi College, Cambridge, as organ scholar and was later holder of the John Stewart Rannoch scholarship in sacred music.

His first cathedral post was at Truro in 1926; three years later Sir Hugh Allen, Professor of Music at Oxford, was instrumental in his appointment as organist at New College, Oxford. A further move to Durham Cathedral came in 1933 and then to St. Paul's in 1936.

Thereafter this was the centre of his musical life. There was a strong bond of mutual affection between him and his chorists. While insistent on high standards he was tireless in encouraging individual musical ability.

He also served as organ professor at the Royal College of Music from 1936 to 1969 and as associate director of the Royal School of Church Music. In both these posts his influence on young musicians was immense.

He saw wartime service in the RAF from 1940 to 1945. He was made a CVO in 1953 and knighted in 1968. One honour he greatly valued came only last year — an honorary fellowship of Corpus Christi, his old Cambridge College.

Dykes Bower was president of the Royal College of Organists from 1960 to 1962. After his recruitment from St. Paul's in 1967 he became honorary secretary to the college where his devoted work enhanced its prestige and reputation. He was one of the musical editors of the 1950 revision of *Hymns Ancient and Modern*.

He was Master of the Worshipful Company of Musicians in 1967-68.

GRAHAM CARRITT

Times Newspapers Ltd.

I first met Graham Carritt in September 1955 in a basement in Great College Street, Westminster. This dark dungeon, which passed as Westminster School's idea of a music department, was filled with enthusiastic, imaginative and inspiring music teaching to generations of Westminsters by a man who was so kindly, courteous and gentle in his criticisms of the multifarious shortcomings of his band of devoted pupils that he should really have been part of an earlier, more cultured century. Considering the odds against him — no permanent music director or staff and no support from a headmaster who publicly acknowledged his distaste for music — his achievements were both courageous and astounding. He would go out of his way to give help and advice, spend hours searching for unusual and interesting music (even to writing out pieces by English Tudor composers for me at a time when *Musica Britannica* had not reached them), arrange informal concerts, and — perhaps most cherished of all — wonderful tea parties at his flat in Ashley Gardens, which was filled with the beautiful furniture and pictures that he loved and presided over by the wife he adored. I remember too the hours he would spend extolling the virtues of Grieg, whose music he so admired, and the tales he would tell of his lecture tours for the British Council to Scandinavia. His two mentors were H. C. Colles, whose *Growth of Music* we all had to read, and Kitson — oh how we laboured at the good Doctor's *Elementary Harmony*!

Graham Carritt's enthusiasm made me want to become a musician, his skilful, patient teaching got me in to the RCM, and his kindly, quiet advice in later years (always graciously given) saved me from many a large blunder. The interest he took in his pupils' careers was constant and the pride he took in their achievements very real and always acknowledged in the most charming letters. The large number of musicians who attended his funeral service in Chelsea Old Church was testimony indeed to the fact that in his own courteous way he had helped, encouraged and supported so many to achieve their ambitions. *Vita brevis, ars longa.*

RICHARD TOWNEND



IVOR NEWTON

As was briefly reported previously, Graham Carritt died on 15 February 1980. He was born in 1892, and educated at Rugby and New College, Oxford, as well as at the RCM where he became a professor and edited the Magazine (1925-30). He was well known as a writer and lecturer, involving himself particularly in adult and university extension activity, including wartime work for ENSA. He toured widely abroad for the Associated Board and for the British Council, and was very knowledgeable about Scandinavian (especially Danish), Baltic and Czech as well as British music. His work was recognised in the 1930s by the honour of Chevalier of the Order of the Three Stars of Latvia. He had many friends in many places.

IVOR NEWTON, CBE, FRCM

The Address given by Mr. Joseph Cooper at the Service of Thanksgiving for Ivor Newton at St. Paul's, Wilton Place, Knightbridge on 12 June 1981:

I cannot remember when I first met Ivor Newton. But that I ever did I count as a unique privilege. My own life in music has been enriched by his vast store of knowledge and experience — freely shared — and in a none too easy profession I have learnt much from his shrewd commonsense and wisdom.

Ivor Newton was an excellent practical musician, an expert at his job, who pleased and satisfied the world-famous artists for whom he played, as well as giving immeasurable support to all the young trios at their first recitals.

His art was versatile. He was equally competent at playing pot-boilers for Gracie Fields in wartime concerts to the troops, or at collaborating with Kirsten Flagstad in a song recital at Covent Garden, or with Dame Eva Turner or Dame Isobel Baillie. When Lotte Lehmann gave a series of operatic master classes at Wigmore Hall, Ivor was at the piano ready to tackle any part of any opera that Lehmann wished to rehearse. More than one successful singer of today owe their first feelings of confidence and belief in themselves not only to Lotte Lehmann's inspired demonstrations, but also to Ivor's expertise at those classes as he moved coolly from Wagner to Verdi, to Bizet, with a degree of sheer professionalism that was a lesson in itself.

Of course, to have reached the top of his particular tree it is obvious that Ivor needed to be a first-class sight-reader, and the way he could master instantly the most terrifying clusters of accidentals and time changes always seemed like a conjuring trick.

As for transposing, he can have had few equals. The supreme test was when a young Ivor Newton was asked by the imperious Dame Clara Butt to transpose a song four tones up, while she proceeded to sing an octave lower! She was well satisfied.

Anyone who knew Ivor well would testify to his wit and sense of humour. If you were asked to a large, unpromising musical party and Ivor Newton happened to be there, you could be certain that the minutes, even the hours, would rush by as Ivor fans would gather round and exchange stories. The best raconteur by far was Ivor himself. His dry, dead-pan delivery and the perfect timing of the punch-lines brought cascades of laughter.

At small dinner parties Ivor's presence would make life easy for the hostess. His secret was to make people talk about themselves, listening carefully and often not saying a word for minutes on end. Or if the subject turned to Ivor and music he would be the soul of humility and tact. On one occasion a lady who considered herself well-informed on matters musical told Ivor she had recently heard a brilliant young baritone at the Wigmore Hall. Had Ivor by any chance heard of him? In fact Ivor had been there, on the platform playing for him. But rather than snub the lady, Ivor said with a smile: "Yes, I read his notices: they were excellent." Ivor was a past master at the noble art of face-saving. One of his many recipes for a happy life was "Cultivate a short memory for unpleasantnesses." And Ivor certainly practised what he preached.

Later in his career Ivor shed some of the more arduous and less interesting concert engagements. But not to sit at home by the fire: far from it. How Ivor loved going out, night after night! When he wasn't working he would be visiting either the theatre or the cinema, going to a concert or dining with friends. He prided himself on never missing a first night at Covent Garden. When the inevitable fallow periods did occur and Ivor found himself unbooked for anything for a few days, he felt dull, even ill, and sometimes took to his bed. But if the telephone rang with an attractive invitation to lunch next day, Ivor was out of bed in five minutes — his health miraculously restored! He was in fact extremely tough and healthy, with hardly a real illness in 85 years.

After Ivor had returned to the platform in his 80s for the final appearance of Maria Callas and di Stefano at the Royal Festival Hall, which was telerecorded, he was invited to appear as star guest on *FACE THE MUSIC*. We started with a brief clip from the telerecording which showed the three artists bowing before the concert to frenzied applause. Pointing to the monitor, I said to Ivor: "How did you feel at that moment? Were you shivering with fright?" Answer: "Not at all, I had no thoughts for myself. My whole mind was concentrating on serving these two great artists." Then, unscripted and totally unrehearsed, with the studio audience lapping up his every word, Ivor proceeded to talk for about a quarter of an hour. I couldn't get a word in edgeways. But it was brilliant and spell-binding. Alas! We

had to cut a lot out on transmission, but I hope the BBC have kept the original for their archives as a piece for musical history.

It was typical of Ivor's character that, though in reality he was the most generous of men, he never wanted it known. If he believed in a young artist, be it singer, instrumentalist, or conductor, he would quietly drop words in ears and engagements would follow. One of our foremost conductors owes much to Ivor's talent-spotting ability — and there are others.

When the new wing of the Royal College of Music was nearly ready Ivor suggested to the then Director — his old friend Sir Keith Falkner whom he had accompanied at countless concerts — that he would like to make some contribution. The result was a lecture room combined with a picture gallery — Ivor had pictures prepared in matching frames of all the great artists he had played for. These were hung around the walls. The Ivor Newton Room, as it became, was opened by Queen Elizabeth the Queen Mother in November 1965. There is a delightful photograph of the Queen Mother with Ivor in his book *AT THE PIANO*, which is required reading for any student of music, young or old.

Perhaps the ultimate example of his immense generosity was to be the Musicians' Benevolent Fund, which resulted in a retirement home being named after him — Ivor Newton House at Bromley. Ivor took the greatest interest in it, and made frequent visits to chat with the staff and the residents. He took my wife and myself down for lunch on one occasion and, as usual, there was laughter and a sense of enjoyment rippling through the rooms. It was obvious who had made all this possible, but you mentioned it at your peril.

Before I close, most of you here would, I am sure, like me to mention Andrew Lewis, who has been Ivor's faithful assistant and factotum over so many years. He deserves the thanks and goodwill of all who knew and loved Ivor.

No words of mine would end this short tribute as fittingly as part of Ivor Newton's own paragraph from his book * 'Those who have led a full and eventful life have their memories, and it has been my satisfaction to see faces in many lands made happy by the music I have had a share in making. It is good to be able to say ... that I have no complaints or grumbles, only gratitude and satisfaction, as I look back over my long life at the piano.'

* *At the Piano*, published by Hamish Hamilton.

ROYAL COLLEGIANS AT HOME AND ABROAD

BIRTHDAY HONOURS, 1981

O.B.E. — Harry Legge

M.B.E. — Dr. Ruth Gipps

APPOINTMENTS, etc.

The ALEXANDRA ENSEMBLE — JANICE CHAPMAN, BARBARA MCGREGOR and ETELVINA RODRIGUES — have won an ISM NatWest Festival Days Award.

ROBERT ANDREWS has moved from having been Director of Music at Christ College, Brecon to be Director of Music at Rosemead School, Littlehampton.

ELIZABETH COHEN has been appointed to the staff at Northolt High School.

BARRY DOUGLAS was awarded a Special Discretionary Scholarship at the Van Cliburn International Piano Competition in Fort Worth, Texas.

PAUL FARMER is Deputy Head at Dick Sheppard School, London. After London University MA in Curriculum Studies he is now researching into the future of the school curriculum, and writes music education books: the most recent is *Music in the Comprehensive School* (OUP).

JOHN COOPER GREEN is now Director of Music at Framlingham College.

The GUADAGNINI STRING QUARTET (JENNIFER NICKSON, JULIE TAYLOR, RICHARD MUNCEY, JOHN CHILLINGWORTH) was awarded first prize at the 1981 Duisburg Bartok Interpretation Symposium.

PETER HARRIS is now Director of Choral Studies at Elizabeth College, Guernsey.

JONATHAN HOLMES has been appointed Assistant Director of Music at King's College School, Wimbledon.

BRYAN KELLY will conduct the first performance of his Christmas Cantata 'Ring Out Ye Crystall Sphærs' (commissioned by the Royal Scottish Academy of Music) in Glasgow on 17 December.

DIANE LEWIS (Mrs. Ganjavi) is in charge of the Music Department at Littlefort Village College, Cambs. Her husband, John Ganjavi, is to be ordained in June 1982.

JANE LEWIS-REES is now Music Therapist in the Gloucester Centre, Peterborough.

ANTHONY MILNER gave two lectures on the choral works in the Third Britten Symposium at Aldeburgh in March. His *Organ Symphony*, commissioned for the St. Alban's International Organ Festival, was given its first performance by Gillian Weir on 11 July. In August he gave courses of lectures on 'Purcell and Britten' for the University of Western Ontario and on 'Twentieth Century Music' for the Western Ontario Conservatory of Music, and heard the Canadian premiere by Carl Duggan and Melville Cook of his song-cycle *Our Lady's Hours*.

REBECCA MOSELEY MORGAN won third prize in the 1981 Gerald Finzi Song Award. DR. FRANK SPEDDING is now Director of Music to the Royal Scottish Academy of Music and Drama.

JULIAN LLOYD WEBBER has included in a forthcoming record for RCA the 1902 Scherzetto by Frank Bridge which he discovered in the Parry Room. He gave its first performance in 1979.

STUDENTS HONOURS AND AWARDS

KAREN BRISCOE and RUTH FABER won Wigmore Hall recitals from South-East Arts Musicians' Platform.

KAREN BRISCOE and MARK VAN DE WIEL (former student) won the piano and woodwind sections respectively of the Tunbridge Wells International Competition. They each receive £250, a Wigmore Hall recital, and the opportunity to make a recording with Southern Television.

WILLIAM BRUCE is to receive £350 from the Martin Musical Trust for further study.

BARRY DOUGLAS — a special discretionary Scholarship following his performance in the Van Cliburn International Piano Competition at Fort Worth, Texas.

RUTH FABER has been awarded a Churchill Travelling Fellowship to Paris.

MICHAEL HARRIS won 2nd prize in the Organ Competition at the Dunfermline Abbey Festival.

RICHARD HOSFORD, JUSTIN OSBORNE and JOCELYN BOYER (Junior Department) were among the seven finalists in the Shell/LSO Music Scholarship Competition for Woodwind Players.

DAVID JURITZ, WILLIAM BRUCE and BRYAN EVANS won 2nd prize in the J. W. Pearce Kirklees Competition: £100 and recitals arranged by Yorkshire Arts Association and Kirklees Leisure Services.

CATHERINE LORD (former student) is to receive £1,500 from the Royal Society of Arts for a further year of study at the Juilliard School, New York.

SUSAN McCULLOCH reached the finals of the Peter Pears Singing Competition and was awarded £50.

JANE SALMON was awarded £1,500 from the Ian Fleming Charitable Trust (administered by the Musicians' Benevolent Fund) for the purchase of a good bow.

ROGER SAYER won the Countess of Elgin's Trophy for the best player under 21 at the Dunfermline Abbey Festival Organ Competition.

JANE WATTS is to receive £1,250 from the Welsh Arts Council towards cost of study with Marie-Claire Alain in Paris next year.

Annual Examinations: 1981 Medals and Prizes

Tagore Gold Medals

for the most distinguished students of the year JANE WATTS, DAVID JURITZ.

Rootham Prize (B.Mus final examinations) ANNA BARRY, ROBERT BRIDGE.

Raymond Ffennell Prize (GRSM final examinations) JANET STEELE, JANE WATTS.

Colles Prizes for the best Theses JANET STEELE, JANE WATTS.

PIANOFORTE

Grade V

Chappell Medal and Peter Morrison Prize ADRIAN SIMMS.

Hopkinson Gold Medal and Sydney and Peggy Shimmin Prize GRAHAM FITCH.

Hopkinson Silver Medal and Sydney and Peggy Shimmin Prize JOHN LENEHAN.

Norris Prize SUSAN KIM.

Grade IV

Sydney and Peggy Shimmin Prize KAREN BRISCOE.

Ellen Shaw Williams and Marmaduke Barton Prize DOREEN YEOH.

Margot Hamilton Prize JEREMY RUSSELL.

Pauer Prize STEPHEN GUTMAN.

First Year Students (Not Postgraduate)

Eric Harrison Prize of Music and Bebbington Prize HELEN CHOI.

Herbert Sharp and McEwen Prizes MARK BEBBINGTON.

Kaye Wheeler Prize

for the best Accompanist of the Grade V Singing Competitions ROBERT DUNCAN.

Postgraduate Piano Accompanists

Ruby Hope Award, in memory of George Reeves NOT AWARDED.

HARPSICHORD

Geoffrey Tankard Prize IVOR BOLTON.
Lofthouse Harpsichord Continuo Prize IVOR BOLTON.

ORGAN

Grade V

Walford Davies Prizes ANDREW LUCAS, DAVID WATT.
Harold Darke Prize ROGER SAYER.

Grade IV

Geoffrey Tankard Prize JOY WILLIAMS.
Parratt Prize WAYNE MARSHALL.
Haigh Prize BENJAMIN HALL.

First Year Students (Not Postgraduate)

Stuart Prize SIMON McGREGOR

SINGING

Grade V

Cuthbert Smith Award and Agnes Nicholls Harty Trophy HELEN KUCHAREK.
Redvers Llewellyn Prize MARY HART.
Henry Leslie Prize JAMES OTTAWAY.
Albani Prize (for Women) HELEN KUCHAREK.

Grade IV

London Music Society Prize, Dan Price and Pownell Prize SANDRA PORTER.
Barbara Samuel Prize NOEL MANN.
Dorothy Silk Prize COLIN McEWEN.
Leslie Woodgate and Topliss Green Prizes ALISON WEST.
Henry Blower Prize FINDLAY JOHNSTON.
The Edgar Hurman Villar Memorial Prize JANE MARRIOTT

First Year Students (Not Postgraduate)

Chilver Wilson Prize MICHAEL SMITH.
Giulia Grisi Prize (Women) NOT AWARDED.
Mario Grisi Prize (Men) ROSS CAMPBELL.

First Year Postgraduate

Carrie Tubb Prize SIAN WOODLING.
Margot Hamilton Prize (Tenor) CHRISTOPHER GILLETT, PHILLIP SALMON.
The Dr. Saleeby Prize for Singers (Bass or Baritone) NOEL MANN, JAMES OTTAWAY.
Major Van Someren Godfrey Memorial Prizes HEATHER KEENS, HELEN KUCHAREK, SUSAN McCULLOCH.
Accompanist Prize STEPHEN GUTMAN.
Clara Butt Awards MARY HART, CHRISTINA GRAY.
The German Language Prize FIONA ROSE.
The Italian Language Prize DELINNE ISAACS, CLIVE POLLARD.
The French Language Prize SANDRA PORTER, CHRISTOPHER SQUIRES.

OPERA

Michael Mudie Conducting Prize STEWART EMERSON.
The RCM Union Prize (in memory of Phyllis Carey Foster) MARILYN REES.
Ricordi Prize (vocal score) CHRISTINA GRAY.

VIOLIN

Grade V

Isolde Menges Prize (for unaccompanied Bach) DAVID JURITZ.
Stoutzker Prize (in memory of Albert Sammons) DAVID JURITZ.
W. H. Reed Prize KAREN LEACH.
Stanley Blagrove Prize DARA DE COGAN.

Grade IV

Howard Prize LUIS GONZALES-FUENTES.
Dove Prize STEPHEN BRYANT.
Nachez Prize NOT AWARDED.

Grade III

Isolde Menges Prize PHILIPPA IBBOTSON.

First Year Students (Not Postgraduate)

Beatrice Montgomerie Prize CHRISTOPHER WHITE.

Ricketts Prize BEVERLEY LUNT.

Dove Prize ROBERT BILSON.

Percy Coates Award for a Violinist CINDY FOSTER.

Woltmann Award for a Violinist SARAH WHELAN.

Fred Brough Orchestral Leadership Prize DAVID JURITZ.

Leonard Hirsch Violin Prize for Scales Programme LUIS GONZALES-FUENTES.

VIOLA**Grade V**

Lesley Alexander Prize PATRICIA POLLETT.

Grade IV

Ernest Tomlinson Prize PAUL CASSIDY.

First Year Students (Not Postgraduate)

Alfred Gibson Prize RUSSELL THACKERAY.

Lionel Tertis Prize, given by Bernard Shore PATRICIA POLLETT.

VIOLONCELLO**Grade V**

Mrs. Will Gordon Prize RICHARD HIGGINS.

Stuart Knussen Prize POLLY BALLARD, HEATHER BILLS.

Grade IV

Lesley Alexander Prize AMANDA TRUELOVE.

Helen Just Prize NOT AWARDED.

First Year Students (Not Postgraduate)

Scholefield Prize SARAH ACRES, CAROLINE DEARNLEY.

Stern Award for a Violoncello JANE SALMON.

DOUBLE BASS

Eugene Cruft Prize NOT AWARDED.

Geoffrey Tankard Prize NOT AWARDED.

The Seymour Whinyates Award (for an outstanding String Player) WILLIAM BRUCE.

WOODWIND**Grade V**

Eve Kisch Prize DAVID ABBOTT.

Joy Boughton Memorial Prize (Oboe) TIMOTHY WATTS.

Frederick Thurston Prize (Clarinet) MICHAEL COLLINS.

Arthur Somervell Prize (Bassoon) SEBASTIAN NEW.

Grade IV

Geoffrey Tankard Prize JUSTIN OSBORNE.

Oliver Dawson Prize ALAN GARNER.

First Year Students (Not Postgraduate)

Allen John Warren Prize MICHAEL WHIGHT.

BRASS**Grade V**

Frank Probyn Prize (Horn) NOT AWARDED.

Arthur Somervell and Manns Prizes. MICHAEL HEXT, MARTIN HARRIS.

First Year Students (Not Postgraduate)

1st Year Brass Prize STEPHEN MASON.

E. F. James Prize (for a good Wind Player) NICHOLAS RODWELL, JULIA SHAW.

WIND ENSEMBLE

Latham-Koenig Prize TIMOTHY WATTS, GARY ROBERTS, NICHOLAS RODWELL, RICHARD HOSFORD, NIGEL SANDELL, NATHANIEL HARRISON, WILLIAM SYKES, ALISON PINK.

HARP

Elisabeth Coates Prize SUSIE BEDDOW.

Jack Morrison Prize ROWENA WILKINSON.

GUITAR

Jack Morrison Prize NOT AWARDED.

COMPOSITION

The Major Van Someren Godfrey Composition Prize TIMOTHY STEVENSON.
The Corbett and Hurlstone Chamber Music Competitions:
Composer DONALD BOUSTED.
Performers STEPHEN BRYANT, BRIAN SCHIELE, AMANDA TRUELOVE.
The Peter Morrison Prize
in honour of Dr. Herbert Howells MARK ANTHONY TURNAGE.
Sullivan and Farrar Prizes AIDAN FISHER.
R.O. Morris Prize GABRIEL JACKSON.
Stanton Jefferies Prize TIMOTHY STEVENSON, STEPHEN HUNT.
The United Music Publishers Ltd., Prize;
(for an outstanding Composition Student) MARK ANTHONY TURNAGE.

THEORY

Hecht and Allchin Prizes (for the best working of Grade IV Theory Papers) NOT AWARDED.

CONDUCTING

The Theodore Stier Prize IVOR BOLTON.
Ricordi Prize (miniature score) PETER LOCKWOOD.
Sir Adrian Boult Conducting Prizes DAVID ANDREW, MICHAEL MILLARD,
ANDREW MORGRELIA, RICHARD PIGG, ROY STRATFORD.

NOMINATED PRIZES

The City Livery Music Club Section Prize SUSIE BEDDOW.
Margaret Pagon Jardine Prize
(final year Female Student Theory and Practice of Music) JANET STEELE.
Dulcie Nutting Prize (for Choral Work) CALLUM ROSS.
The Dannreuther Prize (for a Concerto) VIVIAN CHOI.
Harry Evans Award (for a Welsh Student) LLINOS HAF WILLIAMS.
Doris Gould Prize BENJAMIN HALL, SALLY ROSE.
Cryll Smith Recital Prize (for a Recital in 1982) BARRY DOUGLAS.
The Peter Morrison Wigmore Hall Recital Prize ADRIAN SIMS.
The Peter Buck Award ADRIAN SIMS.
The Peter Morrison Prize in memory of Sir Arthur Bliss SURENDRAN REDDY
The Worshipful Company of Musicians Medal PAUL COKER.
The Earl of Dalhousie Award CHRISTINA GRAY.

A.R.C.M. Examinations — July 1981

The following are the names of the successful
Performing (P) and Teaching (T) Royal College Candidates:

David Meredydd Abbott	Flute P	Jasmine Huxtable	Oboe P
Andrew Bentley	Violin T	Mladen Janjanin	Piano T
Adrienne Anne Black	Piano T	Shirley Barbara Long	Piano T
Andres Boiarsky	Saxophone P	Melanie Jane Macfarlane	Oboe T
Richard Jonathan Brittain	Violin T	Carlos Daniel Maldonado	Piano P
Nicholas R. C. Brown	Piano P	Thomas Morter	Cello T
Michael Clarke	D. Bass P	Jonathan Charles Myall	Flute P
Michael N. Cox	Flute P	Theresa Pamplin	Viola T
Dara De Cogan	Violin P	Jeremy Fraser Russell	Piano T
Nicholas Wyndham Drewe	Piano T	Shaun Philip Sellings	Flute T
Wendy Anne Dyson	Violin P	Helen G. Smith	Clarinet P
Sophia Ruth Fairbairn	Piano T	Maxine Jane Louise Symons	Singing P
Peter Nigel Fisher	Violin T. Hons.	Lawrence Tendler	Guitar P. Hons.
Despina Georganopoulou	Piano T	Sarah Elizabeth Watts	Bassoon P
Geoffrey Alan Govier	Harpsichord P	Sarah Whelan	Violin P
James Christopher Halsey	Cello T. Hons	M. Rowena Wilkinson	Harp P
Peter Adrian Harrison	Guitar P		

Summer Term Programmes, 1981

April 27

TWO-PIANO RECITAL

SAINT-SAENS Variations on a theme of Beethoven. HERBERT HOWELLS Polka (1951). RAKHMANINOV Suite no. 2. Phyllis Sellick and Terence Beckles *pianos*.

April 27

HARP MASTER CLASS

Marisa Robles gave a Harp Master Class in the Recital Hall with Nicanor Zabaleta as a guest.

April 30

RCM SYMPHONY ORCHESTRA

conductor NORMAN DEL MAR

A tribute to Frank Merrick. SCHUBERT Symphony no. 8 in B minor, completed by FRANK MERRICK.

May 1

PIANO RECITAL

BACH Chromatic Fantasy and Fugue. BEETHOVEN Sonata in C minor, op. 111. RAVEL Gaspard de la Nuit. CHOPIN Sonata in B minor, op. 58. Vivian Choi *piano*.

May 6

THE RCM SINFONIETTA

conductor JOHN FORSTER

MENDELSSOHN Overture, The Hebrides; Wing Sie Yip *conductor*: SCHUMANN Cello concerto; Heather Bills *cello*. BEETHOVEN Piano concerto no. 1. Dominic Seligman *piano*.

May 15

CHAMBER CONCERT

BEETHOVEN Serenade, op. 25; Fiona Masters *flute*, Rosemary Henbest *violin*, Michael Dale *viola*. FRANK BRIDGE Three songs; Garry Sutcliffe *tenor*, David Bourne *trumpet*, Elizabeth Burley *piano*. BRITTEN Phantasy, in one movement; Timothy Watts *oboe*, Sheila Salooja *violin*, Brian Schiele *viola*, Fiona Murphy *cello*. BEETHOVEN Sonata in A flat major op. 110; David Williams *piano*.

May 18

INFORMAL CONCERT

BACH French Suite no. 5; Graham Fitch *piano*. SCHUMANN Four songs, Christine Boulton *soprano*, Geoffrey Lambert *piano*. SAINT-SAENS Introduction and Rondo Capriccioso; Helen Rangeley *violin*, Sian Edwards *piano*. E. B. HERBERT, ARTHUR SULLIVAN, W. H. SQUIRE Three songs; Noel Mann *bass*, Callum Ross *piano*. BARTOK Suite, op. 14; James Lisney *piano*. HASSLER Triptych (1st movt.) G. WOOD Suite for four trombones; CARMICHAEL arr. R. HUGHES Stardust; Geoffrey Nash, Michael Hext, Peter Davies, Ian Fasham *trombones*.

May 22

EXPERIMENTAL MUSIC GROUP CONCERT

director JOHN LAMBERT

choreographic assistance JONATHAN BURROWS
slides and ethnic African music DAVID FANSHAW

THE CINEMATIC AXE: Ian Andersohn *harpsichord*, Arni Hardarson *piano*, Adrian Harrison *guitar*, John Lambert *chamber organ*. Melanie Marshall *mezzo-soprano* (pre-recorded), Aidan Fisher *electronics*.

May 26

ELECTRONICS CONCERT

AIDAN FISHER now which sails steering; Lesley Whatley *soprano*. Clara Rodriguez-Garcia *piano*, Ian Assersohn, Peter Chaplin and Aidan Fisher *electronics*. PETER CHAPLIN Variations 4 x 2, for four-channel tape. FRANK PROTO Reflections; Russell Thackeray *viola*, Stephen Mair *double-bass*, Ian Assersohn *electronics*.

May 26

THE RCM SINFONIA

conductor CHRISTOPHER ADEY

ELGAR Froissart, Concert Overture, Michael Millard *conductor*. SKRYABIN Piano Concerto in F sharp minor, op. 20; Thomas Garbutt. DEBUSSY La Mer.

May 27

COBBETT PRIZE CONCERT

IAN ASSERSOHN Even a man without feelings; Jane Gregory *soprano*, Nicholas Rodwell and Richard Hosford *clarinets*. MALCOLM BRUNO Li-Fujén: Opera for soprano, viols and percussion; Jane Gregory *soprano*. Simon Ayling, Sally Heath and Richard Tunnicliffe *viols*, Geoffrey Prentice and David Hockings *percussion*, Ivor Bolton *conductor*. DONALD BOUSTED String Trio; Stephen Bryant *violin*, Brian Schiele *viola*, Amanda Truelove *cello*. AIDAN FISHER Song for Fiona; Fiona Whitelaw *alto*, Timothy Harrison *flute*, David Andrews *trumpet*, Aidan Fisher *piano*. STEPHEN HUNT Twilight Pathways: Quartet for violin, trumpet, horn and piano; Ivor McGregor *violin*, Stephen Mason *trumpet*, Mark Johnson *horn*, Timothy Lissimore *piano*, Stephen Hunt *conductor*.

May 28

OPERA INFORMAL

MARTINU 'Comedy on the Bridge'; sung by Llinos Haf Williams, Duncan Smith, David Stowell, Mary Hart, Findlay Johnstone, John Avey, Robert Boschiero and Peter Kelly; Mary Hill *pianist*, David Tod Boyd *conductor*, Penny Cherns *producer*. WEBER 'The Ephesian Matron'; sung by Patricia Mason, Josephine Jones, Nicholas Greenbury and Peter Kelly; Christina Gray *narrator*, Peter Lockwood *pianist*, Stewart Emerson *conductor*, John Kentish *producer*.

May 29

OPERA INFORMAL

DONIZETTI 'La Fille du Régiment'; sung by Jane Gregory, Christina Gray and Robert Boschiero; Stewart Emerson *pianist*, Peter Lockwood *conductor*, John Kentish *producer*. WEBER 'The Ephesian Matron'; sung by Heather Kenns, Sian Woodling, John Avey and Peter Kelly; Duncan Smith *narrator*, Peter Lockwood *pianist*, Stewart Emerson *conductor*, John Kentish *producer*.

June 1

INFORMAL CONCERT

SCHUMANN Papillons; Phillip Dyson *piano*. JEAN GUILLOU L'Infinito, MOZART Kantate K.619; Robert Boschiero *bass-baritone*, Phillip Berg *organ/piano*. CHOPIN Ballade in G minor; Nocturne in B flat minor; Soheila Nahri *piano*. MESSIAEN Le Merle Noir; Michael Cox *flute*; Doreen Yeoh *piano*.

June 5

THE RCM SINFONIETTA

conductor JOHN FORSTER

J. C. BACH Symphony in D, op. 18, no. 4. IBERT Flute Concerto; Michael Cox *flute*. BEETHOVEN Symphony no. 7.

June 8

INFORMAL CONCERT

MADELEINE DRING Trio; Fiona Masters *flute*, Nicholas Cornish *oboe*, Phillip Dyson *piano*, DITTERSDORF Duet; Paul Cassidy *viola*, Paul Spiers *double-bass*, WOLF Three Songs; Christina Gray *mezzo-soprano*, Callum Ross *piano*. RAVEL Une Barque sur l'Océan; Nicholas Unwin *piano*.

June 8

COMPOSERS' GROUP CONCERT

STEPHEN HUNT Twilight Pathways; Ivor McGregor *violin*, Stephen Mason *trumpet*, Mark Johnson *horn*, Timothy Lissimore *piano*, Stephen Hunt *conductor*. KEVIN DUGGAN Autumn Allegory; Kevin Duggan *organ*. JEREMY RANDALLS Four Songs on texts by William Blake; Michele Hedge *soprano*, Christopher Bain *flute*. JOHN GOODENOUGH A sixth punctus for the Robertsbridge codex; Kevin Duggan *organ*. ROWLAND LEE Wind Quintet in G; Shaun Sellings *flute*, Alan Garner *oboe*, Justin Osborne *clarinet*, David McClenaghan *horn*, Nathaniel Harrison *bassoon*.

June 9

INFORMAL CONCERT IN THE MUSEUM

SCHMELZER Sonatae unarum fidium (1664) No. 6 in A major; BIBER Sonatae Violino Solo (1681) No. 5 in E minor; Simon Ayling *violin*, Martin Eastwell *chitarrone*, Ivor Bolton *organ*. FROBERGER Libro quarto di toccate, etc. (1656) Suite IV; Kevin Duggan *clavichord*. COUPERIN Pièces de clavecin (premier livre, Paris, 1713), XVIII ordre; Graham Fitch *harpsichord*. C. P. E. BACH Abschied vom Silbermannschen Clavier; Poco Andante; GROTTTHUSS Freude ueber den Empfang (1781); Devin Duggan *clavichord*. BACH Chromatic Fantasia and Fugue; Adrienne Black *harpsichord*.

June 11

CHAMBER CONCERT

BEETHOVEN An die ferne Geliebte; Stewart Emerson *tenor*, Nigel Clayton *piano*. SCARLATTI Three Sonatas, Kk. 54, 181 and 159; CHOPIN Ballade in F minor, Callum Ross *piano*. BRAHMS Sonata in E flat; Richard Hosford *clarinet*, Jonathan Higgins *piano*. LUTOSLAWSKI Variations on a theme by Paganini; Elizabeth Burley, Graham Fitch *pianos*. POULENC Sextet for wind and piano; Christopher Bain *flute*, Julia Shaw *oboe*, Victoria Soames *clarinet*, Susan Dent *horn*, Christopher Vale *bassoon*, Julius Drake *piano*.

June 12

THE RCM SYMPHONY ORCHESTRA

conductor SIR CHARLES GROVES

WEBER Overture: Der Freischuetz. RAKHMANINOV Rhapsody on a Theme of Paganini, Piers Lane *piano*. MAHLER Symphony No. 1.

June 16

PHYLLIS SELICK BIRTHDAY RECITAL

SCHUMANN Fantasy, op. 17; Noriko Kawai *piano*. LISZT Sonata in B minor; Aydin Onac, *piano*.

June 17

GUITAR CONCERT

VILLA-LOBOS Etude No. 1; Shuko Shibata. Etude No. 12; Michael Stockdale. ALBENIZ Asturias Córdoba; Steven Malinoff. MUDARRA Fantasia, TORROBA Nocturno, DOWLAND Fantasia and Queen Elizabeth's Galliard, BRITTEN Passacaglia; Adrian Harrison. MILAN Pavan, RODRIGO Homage to Milan, Sarabande Lointaine, Birds of Spring; David Catling. GERHARD Cuatro cantares; Fiona Rose *soprano*, Michael Stockdale *guitar*. BACH Prelude from Lute Suite No. 1, TARREGA Adelita (Mazurka), Maria (Gavotte); Lawrence Tandler.

June 18

THE TWENTIETH CENTURY ENSEMBLE

ROLF GEHLHAAR Particles, Ensemble with electronics; *conductor* LAWRENCE CASSERLEY. WILLIAM MIVAL Nature morte vivante (first performance); HEINZ HOLLIGER Pneuma (U.K. première); *conductor* EDWIN ROXBURGH. CRISTOBAL HALFFTER Lineas y Puntos (U.K. première); *conductor* LAWRENCE CASSERLEY

June 27

RCM JUNIOR DEPARTMENT ORCHESTRA

conductor CHRISTOPHER ADEY

WAGNER Prelude and Liebestod. ARUTUNIAN Trumpet Concerto; Robert Farley *trumpet*. TCHAIKOVSKY Symphony no. 5.

July 2

CHAMBER CONCERT

PROKOFIEV Quintet in G minor; Alan Garner *oboe*, Michael Collins *clarinet*, Sarah Whelan *violin*, Russell Thackeray *viola*, Stephen Mair *double-bass*. MENDELSSOHN Sonata in D; Heather Bills *cello*, Catherine Riley *piano*. VAUGHAN WILLIAMS Songs of Travel; Noel Mann *bass*, Callum Ross *piano*. BOZZA Trois Pièces; SPEER Two Sonatas for three trombones; BEETHOVEN Three Equali; HOWARD arr. HUGHES Fly me to the moon; Lindsay Shilling, Geoffrey Nash, Michael Hext, Peter Davis, Ian Fasham *trombones*.

July 7

THE RCM SINFONIA

conductor CHRISTOPHER ADEY

TCHAIKOVSKY Fantasy Overture, Romeo and Juliet; *conductor* Daniel Meyer BARTOK Viola Concerto; Patricia Pollett *viola*. WALTON Symphony no. 2.

July 9

THE RCM SINFONIETTA (augmented)

conductor JOHN FORSTER

ROSSINI Overture, The Barber of Seville. BRAHMS Violin Concerto; David Juritz *violin*. DVORAK Symphony no. 9.

July 13

EARLY MUSIC DEPARTMENT CONCERT

PEPUSCH Concerto in B flat, op. 8, no. 1; Adam Dopadlik, Fergus Cooper *recorders*, Brian Kay, Stephen West *oboes*, Philippa Dobbs *cello*, Ross Winters *harpsichord*. BYRD Fantasia a 6, GIBBONS Fantasia a 6, WILLIAM LAWES Fantasia and Air a 6, PURCELL In Nomine a 6; RCM Viols: Simon Ayling, Francis Baines, Michael Christie, Sally Heath, Jan Spencer, Richard Tunnicliffe. HANDEL Cantata, Apollo and Dafne; sung by Sylvia Griffin and Martin Harris; RCM and GSM Baroque Orchestra (*director* Catherine Mackintosh), Valerie Cullen *cello continuo*, Matthew Spring *archlute continuo*, directed from the harpsichord by Nicholas McGegan.

July 14, 15, 16, 17 and 18

THE OPERA SCHOOL

RICHARD STRAUSS: ARIADNE AUF NAXOS

conductor PETER GELLHORN *director* TOM HAWKES *designer* TERENCE EMERY
choreographer KAY LAWRENCE *lighting designer* NEVILLE CURRIER

Major Domo Nicholas Greenbury, David Stowell, *Music Master/Lackey* Duncan Smith, Crispin Caldicott. *Officer* Peter Kelly. *The Composer* Jacqueline Nelmes, Christina Gray. *The Tenor (Bacchus)* Findlay Johnstone, Christopher Gillett, *Zerbinetta* Rebecca Moseley-Morgan, Marilyn Rees, *Prima Donna (Ariadne)* Susan McCulloch, Rosalind Roberts. *Dancing Master* Garry Sutcliffe. *Wig Maker/Arlecchino* Robert Boschiero, John Avery. *Brighella* Peter Kelly. *Scaramuccio* Philip Salmon. *Truffaldino* David Stowell, Nicholas Greenbury. *Apprentice* Sian Woodling. *Stagehands* David Gorringer and Andrew Page. *Naiad* Jane Gregory, Heather Keens. *Dryad* Mary Hart, Sandra Porter. *Echo* Llinos Haf Williams, Josephine Jones. *Pianoforte* Elizabeth Burley.

NEW STUDENTS, SEPTEMBER 1981

* Scholar

Julian Abbott	Sarah Godfrey	Stephen Mudge
*Gonzalo Acosta	*Felicity Goodsir	*Peter Nall
Shoko Adachi	Belinda Gordon	Amanda Newman
Clarence Adoo	*Susan Gorton	Nana Nouné
Sian Allen	David Gowland	Antonia Ogonovsky
Peter Bailey	Simon Gray	Erin O'Hanlon
*Ian Balmain	T. Ian Grocott	Marion Orchard
Alison Balmforth	*Christina Hannah	Sally Owen
Dina Bennett	*Ian Hardwick	James Oxley
Kathryn Bennett	Sachiko Hayashi	*Gillian Patey
*Mark Bennett	Susan Hedger	Sarah Paynes
*Alexandra Bibby	Michael Henry	Andrew Pearce
Sian Brace	Elaine Herman	Glen Perry
David Bray	Edward Hession	*John Potts
David Bridges	David Hext	Karen Potts
Graeme Broadbent	Philip Heyman	Elizabeth Price
Paul Brough	John Higginbotham	Richard Pywell
Sara Brown	Jonathan Holland	Timothy Qualtrough
David Burton	Elizabeth Hollowood	Stan Ranner
Timothy Byram-Wigfield	Alec Hone	Jeremy Rayment
Nicholas Carpenter	Joachim Horst	*Natasha Reading
Graham Casey	Roger Humphrey	Marie-France Riboulet
Christine Chapman	James Hutton	Mary Roberts
Karl Charity	Graeme Jenkins	Martin Robertson
Dianne Charles	Erling Jensen	Gideon Robinson
Gabriel Cho	J. Alan Jones	Marina Rodoussaki
*Paul Clarvis	*D. Ieuan Jones	Bryan Secombe
John Cogram	Tolga Kashif	Andrew Shenton
*Simon Conning	Russell Keable	Peter Skuce
Christopher Cowie	David King	Owen Slade
Jeremy Cox	Caroline Kershaw	Nigel Springthorpe
*Charles Daniels	Yuki Konii	Michael Stembridge
Gary Davies	Catriona Laidlay	Brian Stewart
Sian Davies	Martin Lawes	Linda Stocks
Helen Davis	Simon Lebens	Laurie Stras
Leo Debona	*Joanna Lee	Shelagh Stuchbery
Richard Durrant	Robin Leighton-Boyce	Kuo-Lan Szu
Paul Edlin	Siao-Yen Lien	Michael Twomey
Kate Ellison	Iwan Llewelyn-Jones	Nicholas Vallis
Fiona Fairbairn	David Lloyd	Samuel West
Martin Fenn	Sarah Lyle	Andrew Whiteley
Eleanor Forbes	Julie McCarthy	Nicholas Whiting
Matthew Foster	John McGreal	David Williams
Anne Freckleton	James Mailhot	Simon Williams
Andrew French	Malcolm Martineau	Dean Williamson
*Paul Gardham	Diane Mason	*Martin Wilson
Christopher Gayford	Timothy Masters	*Damaris Wollen
Paul Gaynor	Lynda Mayle	Sophie Yates
Esther Georgie	Ioannis Michailidis	Valerie Yates
*David Gilling	David Middleton	Denise Yelverton
*Katharine Gittings	Hilary Moon	Clara Yip
Anne Glover	Simon Morris	Carla Zappala

REVIEWS

TWO MANUSCRIPTS FROM THE KINGDOM OF ARAGON AT NAPLES

THE MUSICAL MANUSCRIPT MONTECASSINO 871, edited by Isabel Pope and Masakata Kanazawa (Clarendon Press: Oxford University Press, £25).

THE MELLON CHANSONNIER, 2 vols., edited by Leeman L. Perkins and Howard Garey (Yale University Press, £56)

Alfonso the Magnanimous — the name alone excites curiosity about this Aragonese monarch who set up his kingdom at Naples in 1416, and who also ruled Sicily and Sardinia. As Alfonso I of Naples (Alfonso V of Aragon) he, followed by his son Ferdinand or Ferrante I who ruled from 1458 to 1494, created one of the most important musical centres in Europe; in Italy its only rival was the Este court at Ferrara, and Lorenzo de Medici is known to have taken musical ideas from Naples to incorporate into the glittering scene of Florence.

The music of the Neapolitan court was international, reflecting the tastes of the monarchs concerned and the musicians they employed, and much of it can be found in the manuscripts which have just been published. It is a happy chance that has produced two such complementary works in two successive years, and in each case the editors have unearthed vital information as to the origins of the book concerned.

The Montecassino Manuscript seems to have been written during the last two decades of the fifteenth century by a monk at the monastery of San Michele Arcangelo at Gaeta. (This was connected to the abbey of Montecassino, to which the manuscript eventually passed, and where it still is). He was probably a native of southern Italy or Sicily, and must have had close contacts with the Neapolitan court, judging by his knowledge of its repertoire. Over a period of years he copied out music dating from c. 1403 to c. 1480, but most of the paper he used was no earlier than the 1470s, according to its watermarks of such objects as horns, scissors, birds and anchors.

Although the manuscript is no longer complete, it still contains 141 pieces, of which 64 are sacred and 77 secular; their composers are from France, Flanders, Italy, Spain and England. The sacred pieces include settings from the Mass, besides psalms, hymns, magnificats, Marian antiphons and lamentations, some of these last being connected with local Neapolitan ceremonies for Passiontide. The secular music includes many of the Franco-Flemish songs of international repute, and a few pieces by English composers who were well known on the Continent. Among the more important pieces, because of the comparative rarity of their type, are some of the earliest Italian polyphonic songs since the *Ars Nova* period, among them examples where a singer would accompany himself on a lute or a *viola da mano*. The composer most represented in the manuscript is Johannes Cornago, a Spaniard who seems to have followed Alfonso the Magnanimous to Naples, where he worked for some years before returning to Spain. There, several of his compositions were incorporated into the *Cancionero musical de Palacio* of the court of Ferdinand II of Aragon and his wife Isabella of Castile (Ferdinand II being a cousin of Ferdinand I of Naples, and the two kingdoms by then being separate). Cornago's three-part setting of 'Qu'es mi vida' was given an added bass part by Ockeghem, becoming the only piece in the Montecassino Manuscript (no. 10) to descend to D. This is significant, as the bass voice as such was only becoming established during the late fifteenth century, and Ockeghem was among the Flemish singers who were renowned for the depth of their voices.

Historical items in the manuscript include Dufay's lamentation 'Trepitus' (no. 102), written after Constantinople had been taken by the Turks in 1455. Related to it in context are two settings (nos. 46 and 101) of 'Je ne vis onques la pareille', which is attributed here to Dufay but in other sources to Binchois. It is said to have been performed by a small boy and a stag at the Feast of the Pheasant held at Lille in 1454, when Philip the Good, Duke of Burgundy, tried to muster support for a crusade against the Turks.

This edition of the Montecassino Manuscript appears in one large volume with exceptionally clear print and general layout. The introductory text describes first the arrangement of the manuscript and its history; it then continues with a section by Masakata Kanazawa on the sacred repertoire, and sections by Isabel Pope on the secular music and texts of the different countries involved. After the musical transcription there follow appendices (some of them by Ingrid Brainard), photographs from the actual manuscript including details of the watermarks, a list of sources, detailed notes and commentaries, and a bibliography.

The Mellon Chansonnier is very different, despite its Neapolitan connections. It was written on vellum as a presentation volume, containing fifty-seven pieces which are nearly all secular and nearly all in French. It has changed hands several times, the last occasion being in 1940 when, through the generosity of Mr. Paul Mellon, it was acquired for Yale University where it became MS 91, and was named after its benefactor. A facsimile with transcriptions

was planned by Leo Schrade, and after his death the work was continued by his former pupil Sylvia Kenney, with Howard Garey's co-operation over the texts. Sylvia Kenney's own death left the musical completion to Leeman L. Perkins.

One of the Franco-Flemish musicians who worked at the court of Naples was the composer and theorist Johannes Tinctoris, who became tutor to Ferdinand I's daughter Beatrice c. 1472. It seems that the Mellon Chansonier was compiled under his direction as a wedding present for Beatrice when she married King Matthias Corvinus of Hungary in 1476, and it can therefore be dated to the preceding months, going back into the previous year. The collection includes some of the choicest French polyphonic songs of the fifteenth century, besides two in Italian and one in Spanish, and two Latin works by Tinctoris himself, one of them being specifically dedicated to Beatrice.

The publication of the Chansonier has involved two books. Volume I contains a frontispiece showing the first song, beautifully reproduced in colour. After an introduction about the manuscript itself and related matters, there are two appendices, followed by the music arranged according to the plan of Leo Schrade. This has adjacent folios of the manuscript reproduced in facsimile, with their transcriptions immediately opposite. The result is immensely satisfying, particularly as in many cases a whole piece can be seen at a glance. Volume II consists of chapters on the music, the verse, editorial policy, sources, and the critical apparatus where the songs are described in detail; each volume contains its own bibliography and index. Not only the acquisition of the manuscript itself, but also the superb manner of its presentation are due in great part to the generosity of Mr. Paul Mellon.

These editions of the Montecassino Manuscript 871 and the Mellon Chansonier are most welcome, and their value will be appreciated not only by musicologists, but also by the increasing number of musicians who now perform mediaeval and early Renaissance music. The books bring alive a vivid musical scene, and it is hoped that between them they will generate unlimited ideas for concerts devoted to *Music from the Aragonese Court at Naples*.

MARY REMNANT

CONVERSATIONS WITH IGOR STRAVINSKY, by Igor Stravinsky and Robert Craft (Faber Paperbacks, £2.50).

This fascinating paperback is a reprint of the hardback first published in 1959, to complement the Stravinsky Festival performances of all the composer's works between 1979 and 1981, a noble London enterprise.

A re-reading of the thoughts and opinions of one of the most important and controversial figures in twentieth century music reinforces original impressions of the book. By its very nature, it is random in its choice of subjects and reads like the conversation it is. The chapter headings ('Composing and Composition', 'About Musicians and Others', 'About my Life and Times and Other Arts', and 'About Music To-day') indicate its limited area of exploration, but within these chapters is much wisdom, withering criticism and some prejudice. A few quotations are revealing (R.C. is Robert Craft; I.S. is Stravinsky):

- R.C. What is your feeling now about the use of music as accompaniment to recitation (*Persephone*)? I.S. Do not ask. Sins cannot be undone, only forgiven. (p.24)
- I.S. Berlioz's reputation as an orchestrator has always seemed highly suspect to me. No orchestral skill can hide the fact that Berlioz's basses are sometimes uncertain and the inner harmonic voices unclear (p.29) Ravel? When I think of him, for example in relation to Satie he appears very ordinary (p.62) I would like to admit all Strauss operas to whichever purgatory punishes triumphant banality. Their musical substance is cheap and poor; it cannot interest a musician to-day (p.75).
- R.C. Are you interested in the current revival of eighteenth-century Italian masters? I.S. Not very. Vivaldi is greatly overrated — a dull fellow who could compose the same form so many times over (p.76)
- R.C. What do you mean when you say that critics are incompetent? I.S. I mean that they are not even equipped to judge one's grammar. They do not know how music is written; they do not see how a musical phrase is constructed. They are incompetent in the technique of the contemporary musical language (p.107). ... I have often said that my music is to be 'read', to be 'executed', but not to be 'interpreted' ... Notes are still intangible. They are not symbols but signs (p.119)

Letters from Debussy to Stravinsky (between 10.4.13 and 24.10.15) comment on *Petrushka*, *Le Roi des Etoiles* and *Le Sacre du Printemps*, and show Debussy fully aware of the great skills of the younger man. Particularly perceptive is the remark '... there is an orchestral infallibility that I have found only in *Parsifal*' (letter of 10.4.13) — prophetic judgement from one of the greatest orchestrators of the century on another.

The over-riding impression of the book is a confirmation of the composer's musical message. Stravinsky was a man firm in his ideas and opinions, not afraid to put the conventional beliefs to the test, but a person in whom one can sense humanity and universality of thought. Robert Craft did music a small but valuable service in committing these conversations to paper.

PHILIP WILKINSON

DOUGLAS LILBURN: a Festschrift — edited by Valerie Harris and Philip Norman (Composers' Association of New Zealand, NZ \$6.50).

Douglas Lilburn — New Zealand's foremost composer, a teacher of national repute, initiator and populariser of electronic music there, a figure who with Frederick Page has made Victoria University in Wellington a mecca for aspiring composers in that country. The future may well bear out present day feeling that he, more than any other, has helped push New Zealand's music to maturity by establishing its character. For too long, both country and music have been tied indiscriminately to all things British, thus giving the people an inferiority complex when casting eyes over the Tasman to Australia. Lilburn is a New Zealander. He thinks in terms of the richly endowed landscape. He is a firm individualist whose vitality is quiet but rugged, whose character, lacking a cosmopolitan sophistication, can show itself in homely affability to students and friends. He copes with and is indeed inspired by solitariness. Formal academicism he shuns — typically he holds no degrees except an honorary doctorate — and the pioneering spirit continues to live on in him. Such are the qualities portrayed in this volume commemorating his sixtieth birthday, and his retirement after 33 years from a personal chair at Victoria University.

The text is divided into three parts. Childhood memories in remote North Island townships, through student days at Canterbury University (NZ) and the Royal College of Music, to his experimental work with computers take up the first 63 pages. A middle section (17 pages) concentrates on his teaching, his work with orchestras, publishing, and the promotion of performing rights in the face of much apathy and open hostility. (But why separate this from the life?) The final eight pages list his published and manuscript music in chronological order, a discography and a short bibliography; though the shortest part, this will be of the most value to students and researchers, presumably the majority of the volume's buyers. There is also an index, which must surely list every proper noun between the covers.

It is a pity that the opportunities present are largely lost. So much more could have been done both in presentation and content. The text does so little to flesh out the bare bones.

Blame must lie with the fledgling state of the country as a nation. There is fear over delivering judgments, a desire to avoid committing oneself. How the reader longs for some solidly presented thesis, something that will shed new life on Lilburn, on the state of twentieth century New Zealand music and of the subject's role in it — elaboration, not just hints. Yet a picture emerges; one where Lilburn and a few others (painfully few) are forging ahead knowing their destination, and the rest are following (very uncertainly) a long way behind. The picture is viewed through haze. Elgar, in his Birmingham lectures, stated confidently his idea for the future of English music; one longs for similar attitudes here. The volume remains parochial. Dennis Glover once called Lilburn a 'Romantic in corsets'. Lilburn is a romantic with his feet on the ground but is far from being constricted, unlike the prevailing attitudes of many of the writers.

Lack of editorial guide lines must also be responsible. It is not sufficient for the contributors to be asked merely to write a few brief words on 'your association with the subject', especially as Lilburn is a private man, as most point out. Many articles lack justification in their present state, and some authors must indeed have been embarrassed in writing under such guide lines. Where is the outsider's viewpoint? Lilburn has travelled and made many contacts — could they not have been invited to contribute?

Information on the man and the composer is useful, but again, why not a great deal more on his music? A second volume covering this aspect is promised, but the overseas reader is not encouraged on the strength of this present book. There arises the suspicion that such a work might involve too many judgments, that the music will not stand up to the critical gaze. A great pity if true, for the music presently available on records reveals a sure deft touch, and a mind capable of handling large forces and forms as well as the miniature. The book is loose, with too many contributors writing short segments which only hinder continuous reading. The literary style is variable, with an intrusive amount of 'mateyness', especially for overseas readers. Though perhaps acceptable in the local context, particularly in fiction, here it only detracts from the occasion and labels Lilburn a 'good keen man' — an attribute which is far from happy.

The most successful parts are, not surprisingly, the few sustained narratives, among them Lilburn's own accounts, one of childhood and the other of recent correspondence, and Page's chronicle of establishing the Music Department at Victoria University. The development of the Electronic Studio from such beginnings is gripping and infectious in its enthusiasm.

The audience is clearly the local community, which perhaps already knows many of the facts recorded here. Given the voracious appetite for New Zealand literature in that country, why not a hard cover volume (instead of the A4 typescript), published in conjunction with the university, that could have been exported with pride?

The time has now surely come for New Zealand to recognise its own culture and identity, and for musicians and their critics to have the confidence to place themselves before a wider public. This publication is hardly likely to achieve that. Indeed, its whole tenor here, with a few exceptions, is one of timidity which may erroneously convince Europeans that the country has, in the words of the New Grove, merely the marketable attributes of landscape, All Blacks, butter and wool.

CHRISTOPHER BORNET

THE WRITINGS OF ERIK SATIE translated and edited by Nigel Wilkins (Ernst Eulenburg Ltd.) £9.95).

'My umbrella must be very upset at losing me.'

If it ever could be possible, this side of whatever paradise is in store, to write a definitive history of early twentieth-century music, than we shall know for certain what we are to make of Erik Satie (1866-1925). In the meantime I am happy to say he poses as many problems as there are solutions, and continues to tantalise, confuse, annoy, fascinate and enrich all who take the trouble to study his music and the man behind it. A definitive ontology of Satie would rob us not only of fruitful self-understanding but the hope of new horizons and perspectives. So elusively cool and enigmatic a character as Satie can seem, without doing anything, to turn on its head all that we thought, so that every attempt to classify him becomes a vain attempt to classify anything and slips through our fingers like water, cleaning but uncaptured.

Nigel Wilkins has collected, translated and edited the extant writings of Satie, outside the letters and piano inscriptions, in a sensitively and beautifully produced hardback book in the Eulenburg series on music. It is a more than worthy addition to the series, and extremely welcome. The whole presentation of the book, with photographs of the composer, drawings and reprints, as well as an enlightened introduction and the text itself, would have pleased Satie, for the editor keeps to the background, allowing the chief character to speak unaided and unobscured by explanations. Thus Satie emerges clearly as witty, eloquent, fastidious, sympathetic and full of insight.

'Short-sighted by birth, I am long-sighted by nature'

Like his compositions, Satie's prose style is terse and lean, sometimes so much so that even skin and bone seem like gross fat. Pared to bare essentials Satie depends on the shortest and most telling phrases to make the most critical impact. His barbs are sharp and accurate, and his victims fall like well-trained coconuts. His chief antipathy is towards critics, who he feels merely absorb without creating, advocate self-criticism without applying it to themselves, and toady to an establishment that elects them to eminence at the expense of truth and integrity, demanding obedience as the price that is willingly paid.

'The brain of the critic is like a shop, a big shop. Everything is to be found there; orthopaedics, science, bedding arts, travelling rugs, a large selection of furniture, French and foreign writing paper, smokers' accessories, gloves, umbrellas, woollen goods, hats, sports equipment, walking sticks, optics, perfume etc ... The critic knows all, sees all, says all, hears all, touches all, stirs all, eats all, confuses all, and still keeps on thinking ... What a man!'

If Satie's first enemy is the critic, his next is the establishment which the critic serves, and above all the high priests of the establishment. The *pontifex maximus* of these is Saint-Saëns, whom Satie identified as preventing progress in music not only because of professional jealousy of those better than himself, but through an innate lack of insight into real quality. From the early, mannered Rosicrucian writings to the more lucid later attacks, Satie hit out against the pretentiousness, boredom and autocratic power of Saint-Saëns and his kind.

'The whole world venerates them — venerally no doubt.'

It would, however, be misleading if I gave the impression that Satie was always hostile. An extremely private man in public places, in his Arcueil retreat he was committed to the public good, particularly that of children. His socialism was not nurtured in the armchair, and his benevolence was not intended to soothe his conscience. Though deeply sensitive, he understood the sensitivity of others. Though breaking with friends, he remained loyal to friendship, as can be read in the compassionate appreciation of Debussy, Stravinsky, Les Six and others. Always a champion of honesty, he could often misunderstand the intentions of others, and though retiring in manner he remained the prophet of several generations. Through wit he hoped to hide himself, but in this he failed, for through his elusiveness he is often translucent, and like the perennial joker, the smiling face is but a mask for tears.

'In Art everything is in the struggle, ... and the struggles are many ... constant ... relentless ... there must be no compromise ... A true musician must be subjugated to his Art ... he must put himself above human misery ... he must draw his courage from within himself, ... within herself alone'

R. B. SWANSTON

THE MUSICIAN'S SURVIVAL KIT: How to Get Work with Music, by Leonard Pearcey, with a Foreword by Sir Peter Pears and Illustrations by ffolkes (Barrie & Jenkins £3.50).

Sir Hugh Allen in a Director's Address once said that anyone who could play the organ could drive a car. (It was long before synchromesh gears or provisional licences). The only musician I've known who was not good at arithmetic went into the Church, and it seems probable that any ARCM can cope quite easily with VAT, NHI, income tax, and the other unavoidable concomitants of a professional musician's life. But many aspiring soloists and members of ensembles have not yet understood how much careful preparatory and reinforcing work is necessary if they are to achieve a fulfilling and properly busy career.

Several years ago Leonard Pearcey started to give seminars at which he could share with young musicians the benefit of his own experiences and his study of their problems; it is good that he has now set down this very clear, good-humoured and constructive account of what needs to be done for — or more usually by — capable young musicians to obtain engagements and develop them.

He explained how much effort may be necessary before the first booking comes in, and how long it may take, and the necessity throughout your career of being properly organised. You must know what you are doing and have done and why, keep your papers orderly and dated, and seek appropriate advice on the business side of your life. He is well aware that much of what he prescribes is obvious, in that it is what is optimistically described as 'common sense', but he sets out in a logical way, not dodging your understandable objections, and shrewdly presenting the case of 'the other side' — the engagers.

Those of you who left the College in the summer will be a bit late for getting on with the groundwork he sets out, if you are to obtain engagements for September 1982 onwards, so don't dally, but buy or borrow the book at once. Along with building up and organising your repertoire you will then have a large number of 'unmusical' things to see to in the coming year, to launch you into a musical orbit. Don't say to yourself that you are too good or too modest (i.e. too conceited!) to bother with such matters, and that the musical world will beat a path to your door without your bothering to let people know that you exist. Invest some time (and money) in making known to the appropriate persons your availability and what you can do especially well, at the same time as you are building up the range of music you have 'mastered', and deepening your understanding of it, and your powers of interpretation and technical skill.

in my opinion the whole range of what you need to do 'administratively' is in this book, in impressive detail, with good humour and persuasiveness. Fees, agents, auditions, charities, copyrights and recordings are among the subjects adequately touched on. It seems to me a very practical and important handbook, and I hope that all good young performers will peruse it and pick up points, even if they don't actually ask for it for a Christmas or birthday present, or buy it and charge it against their Income Tax as an important and justifiable professional expense for any young musician not yet receiving as many offers of engagement as (s)he would wish.

JOHN CRUFT

BOOKS AND MUSIC RECEIVED

Mention in this list neither implies nor precludes review in a later issue.

BOOKS

Carolyn Sachs (Ed.): *An Introduction to Music Publishing* (C. F. Peters Corporation \$3.50).
Thomas Wells: *The Technique of Electronic Music* (Collier Macmillan £13.95).

MUSIC

Jean Coulthard, David Duke and Joan Hansen: *Music of our time/Musique de notre temps* (Roberton £2.75).

S. C. Eckhardt-Gramatt: *From My Childhood* (Vol. 1, Roberton £3).

Carleton Elliott: *Seventeen Canons for the Early Grades* (Roberton £1.50).

John Ireland: *The Complete Works for Voice and Piano* (Stainer & Bell, five volumes, £5 each).

Roger Johnson: *Scores: An Anthology of New Music* (Collier MacMillan £8.95).

Mary Plumstead: *The Song of the Cross* (Roberton 60p.).

Mark Raphael: 'Row gently here' and 'Oh! breathe not his name' (Roberton 75p.).

CONTEMPORARIES RECEIVED

We are pleased to acknowledge copies of *Hungarian Music News* 1981, No. 1; *Hungarian Musical Guide*, No. XVII, 1981, marking Bartók's centenary with several articles on the man and his music; *London College of Music Magazine*, Spring 1981; and *The Royal Academy of Music Magazine*, Summer 1981.

ROYAL COLLEGIAN NEWS

Please send this page (or a similar layout) to the Hon. Secretary, RCM Union, for a change of address, new appointment, or marriage or birth announcement.

NAME

Surnamenée

Forenames

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ANNOUCEMENT

NEW APPOINTMENT

MARRIAGE

Husband's name

Date of wedding

BIRTH

Date née

To

and (husband's name) a son/daughter

(name)

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The Magazine is available to non-collegians on payment of £2 per annum.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. These should reach the Editor not later than the sixth week of term.

The Loan Fund is available for the benefit of Union Members.

The Union Office (Room 45) is open on Tuesday and Friday afternoons from 2 p.m. to 5.30 p.m.

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*Through oversight the names of the 1979-80 Committee have not previously been shown in the Magazine. They are included now so that their individual valuable service is formally recorded.

